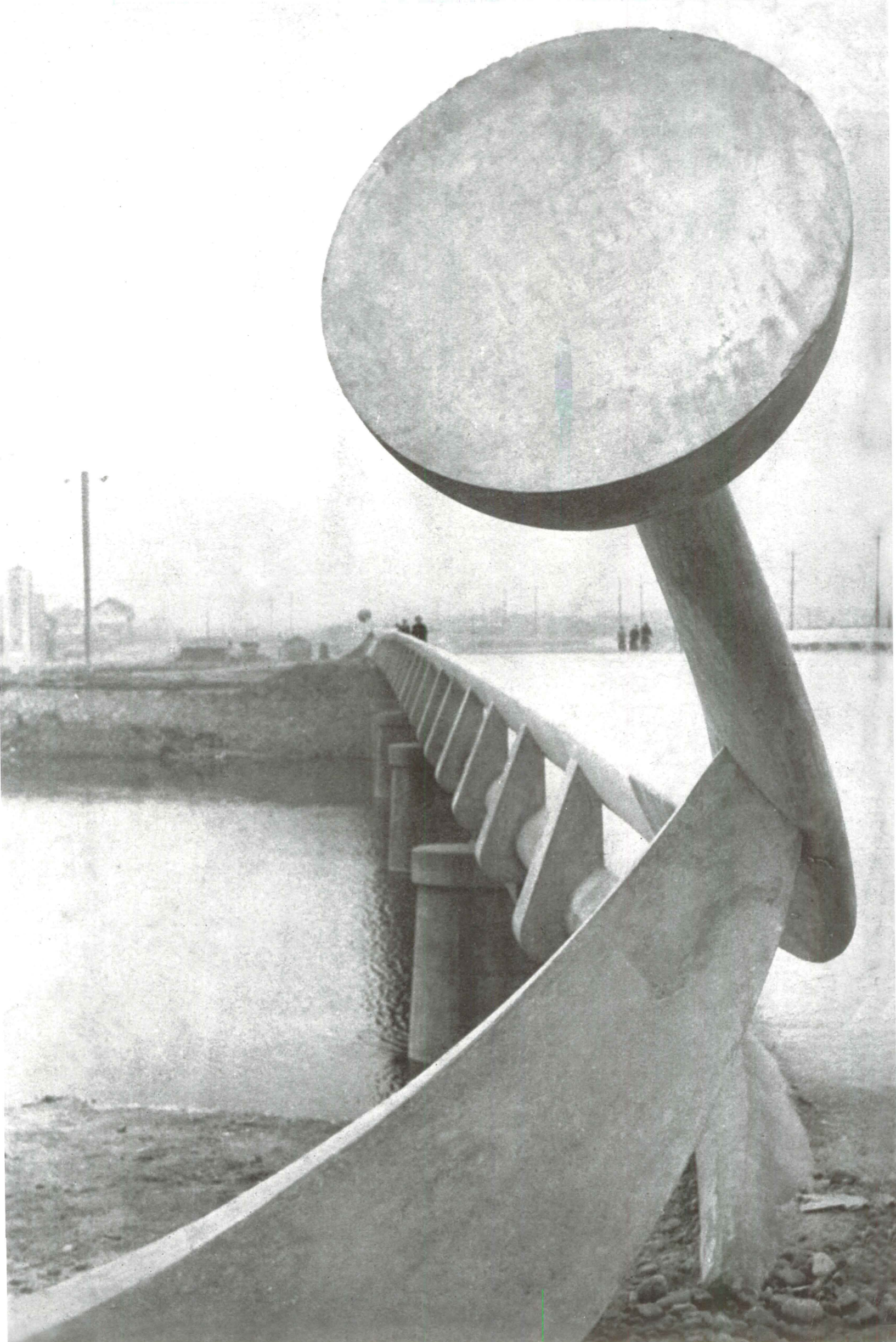


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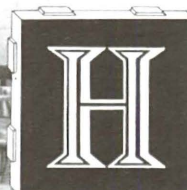
arts & architecture

OCTOBER
1952

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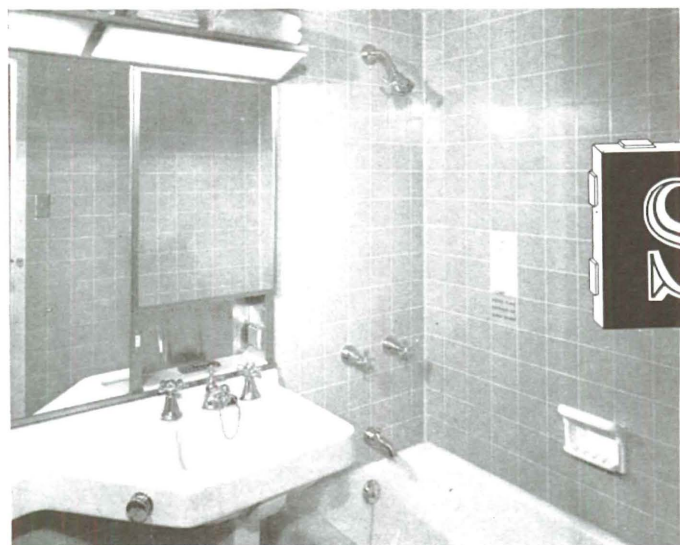


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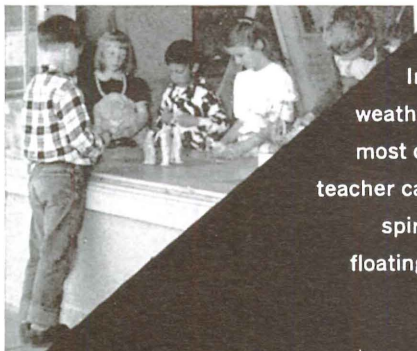
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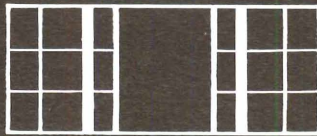
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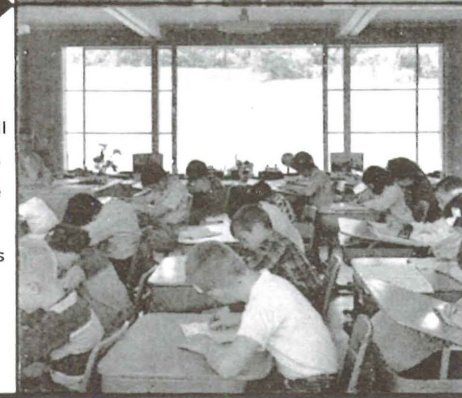
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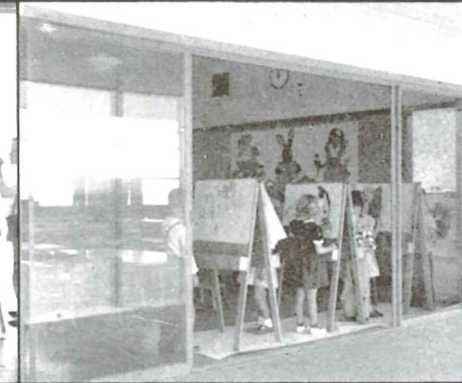
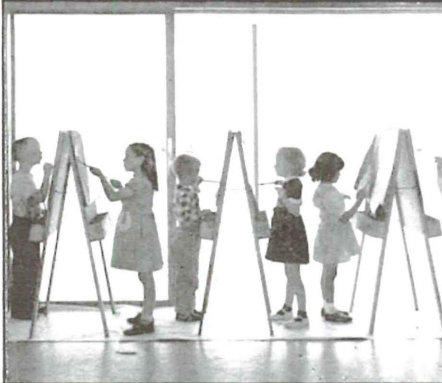
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The published credits for the University City in Mexico shown in the August issue were unfortunately overlooked by many readers, and we wish to call attention to the title page wherein all architects and engineers principally responsible for this magnificent project were listed.

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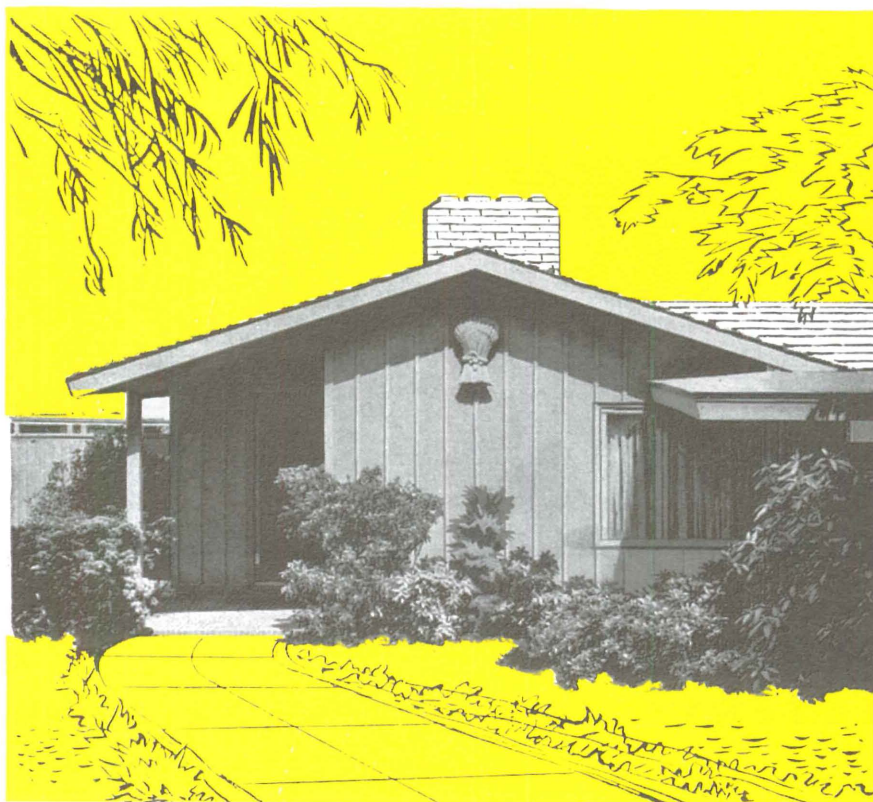
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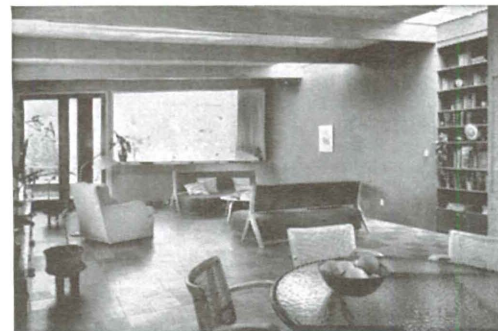
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PANEL DISCUSSION

California Architects Use Plywood Sheer Walls

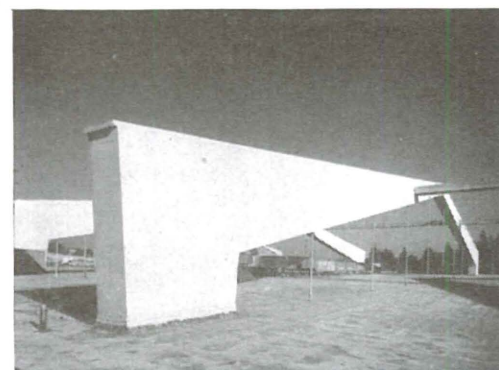


Architects Smith and Williams, Pasadena, Calif., are making use of plywood sheer walls in many of their current homes to permit use of large glass areas on exterior walls. Box-girder type sheer walls compensate for loss of rigidity and also permit great freedom in placement of non-bearing interior partitions.

The sheer walls are carefully engineered to handle the wind and seismic loads which might be encountered. Calculations are based on the weight of the house, exterior surface area and floor area. Studs 2x4, 2x3 and 1x3 are used depending on strength requirements. According to the architects, plywood is the only material which can be used satisfactorily with such small studding. In the photo above, sheer wall is at right; it is the only one in this particular home which uses 2x4 studding.

Where the sheer wall is on the inside, $\frac{3}{8}$ " PlyPanel grade plywood is generally used. Exterior plywood is used for the occasional short sheer wall that is on an outside wall. Nailing is important and proper nail placement must be calculated; usually it is on six-inch centers. For additional information on sheer walls and other plywood use-data, write Douglas Fir Plywood Association, Tacoma, Wash.

Plywood Shapes Unusual Concrete Roof Frames

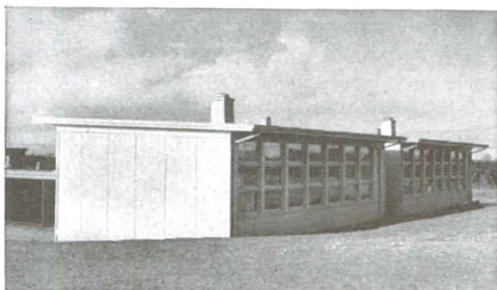


Plywood-formed concrete frames were used to replace conventional posts and roof trusses to achieve an unusual degree of interior flexibility in the Fred Meyers Burlingame Shopping Center Building, Portland, Oregon. Photo shows frames viewed from roof; vertical haunches project down through the roof to ground. Trussed wood joists are suspended from tie-beams secured to the frames. Because the frames are a definite architectural feature, concrete

had to be smooth, fin-free. According to Leslie E. Poole, engineer in charge of construction, plywood offered the simplest, least expensive method for obtaining the smooth surfaces. In fact, because of its smooth, neat appearance, the concrete required no further finishing once forms were stripped. Exterior PlyForm panels were reused up to eight times in forming the five frames. The building was designed by Engineer Leslie E. Poole; contractor: H. M. Hocken, Portland.

Portable Units Help Solve Schoolroom Shortage

To solve pressing classroom shortages due to shifts in population, school systems in many communities are turning to portable classrooms as a quick and economical solution. In Tacoma, Washington, 60 are used by the city's schools. Thirty-five are of lightweight plywood construction; ten were built last year by E. Goettling & Sons, general contractors, from revised designs by Mock and Morrison, architects.

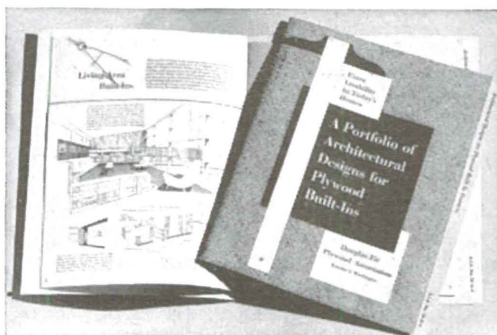


"We've been using plywood for four years," says James Hopkins, assistant superintendent of schools in charge of construction. "The portable schoolrooms are fully as well built as the average house and we expect them to be good for 50 years. Plywood construction is lighter and gives maximum bracing strength—a must in movable buildings."

Each building is 24'x36'. Plywood is used for subfloors, roof sheathing, paneling, built-ins and exterior siding. Modular design based on standard plywood panels, helps speed work and cut costs. Plywood not only makes a sounder, tighter building, but it presents a clean, modern appearance—a far cry from the unpleasant "temporary look" of other similar structures.

Design Portfolio Available

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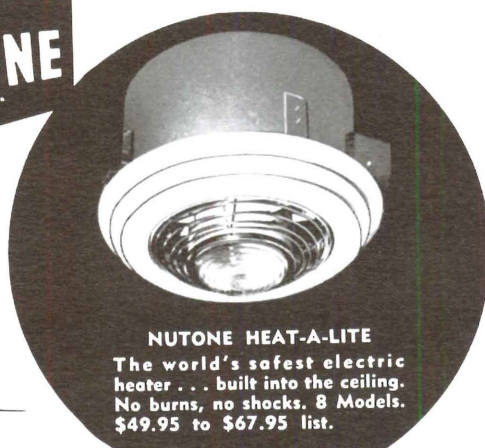

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CINEMA

ROBERT JOSEPH

The motion picture industry, which is in a recurrent if not perpetual state of crisis, faced one of these many crises a few years ago when it was revealed that foreign earnings of Hollywood produced films would not be available in dollars. Motion picture companies were welcome to pick up their profits in Belgas, Escudos, Lira, Pounds and Kroner—but the dollars trickled back at a rate to hardly pay the companies for the trouble of exporting American films abroad. Yet it was important to continue that steady stream of Americana which one finds in our films. Despite some shortcomings in some of our pictures—happily a scant few—our films have long been recognized as our most powerful voice, and the State Department has always welcomed this assist. Even at this writing bootlegged prints of pre-war American films are still standing them in lines outside Iron Country theatres.

The question naturally arose, as it was bound to, what does one do with Italian Lira and German D-Marks? Within the past two years many of the companies have been spending these blocked and frozen funds in the countries of their origin on motion picture production, and with the most salutary results. Our screens have been enriched within the recent past by a series of films which have been outstanding visually, many of them in content. The success of these films proves but once again that novelty attracts audiences, and that there is certainly no substitute for the original setting. Hollywood sets, no matter how meticulously researched and re-created have a way of looking scrubbed, bright and unreal. Helsinki or Hamburg has a way of looking like that North Hollywood or Burbank backlot no matter how many travel posters reminding us that this is Vienna prop men paste up.

Most recently pictures like "Quo Vadis," produced almost in its entirety in Rome with many of the historic places as the original setting, indicate the success of this formula. "Quo Vadis" would have been an impossible venture in Hollywood, from the financial point of view, if not from the point of view of authentic backgrounds. "Ivanhoe" captures the English countryside during the reign of John and Richard II, as does Walt Disney's "Robin Hood" chiefly because of the fact that Lincolnshire was the setting for much of the out-of-doors filming. "The Devil Makes Three," a picture with Gene Kelly and Pier Angeli, looks like Germany because it was made in Germany in the original setting. "The Quiet Man," which won a Venice Film Festival Award, was shot entirely in Ireland under a general arrangement similar to that of other pictures, and there's nothing around California that can look so much like an Irish bog or an Irish pub as an Irish bog or an Irish pub.

Nor does Europe monopolize the background story. "African Queen," which has had a tremendous success throughout the country, was filmed in the original setting of Tanganyika and Kenya by Director John Huston, who follows with a Parisian setting for "Moulin Rouge."

"The River" has been called one of the most pictorial and beautiful pictures ever filmed, an impossible achievement without the authentic, original Indian setting. Production Designer Eugene Lourie traveled to India and using American production designing methods, adapted the setting to American film-making techniques for a near-perfect example of using original settings. The "Dollar freeze" has accounted for a degree of financial trouble as far as foreign revenue is concerned; but with current success at the box office of pictures made on the foreign scene by American companies, the audiences and the producers are beginning to reap some of the benefits.

* * *

In a recent column the low state of the motion picture industry as far as the law is concerned was mentioned. This referred to the lack of prestige which the industry suffered as a result of the so-called "1915 Ohio Decision," which relegated the motion picture to the same realm as the peep-show, the flea circus and the snake-oil tent. Now comes a new Ohio Decision thirty-seven years later which establishes the American film in the place which many serious filmgoers have always felt it deserved. The film industry won its fight over censorship of films by Ohio State censors in a Decision handed down by Judge Frank W. Wiley. Ohio is one of the few states—some six in number—which still censor motion



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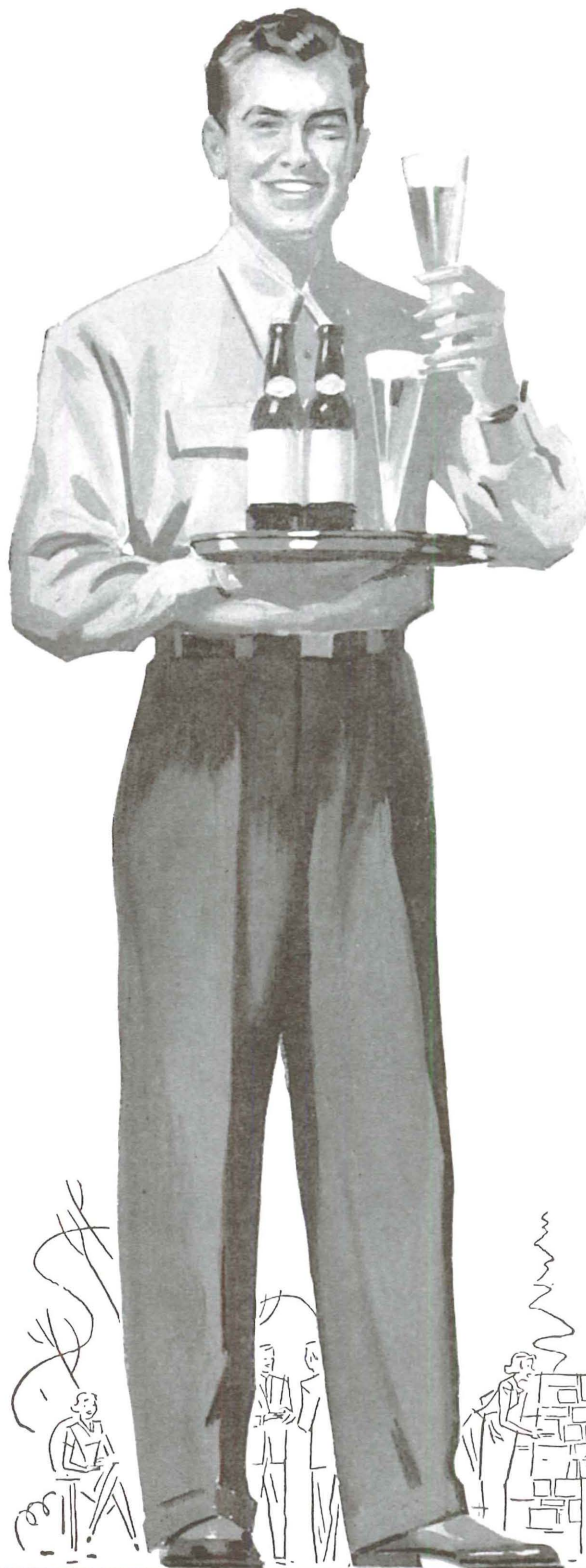
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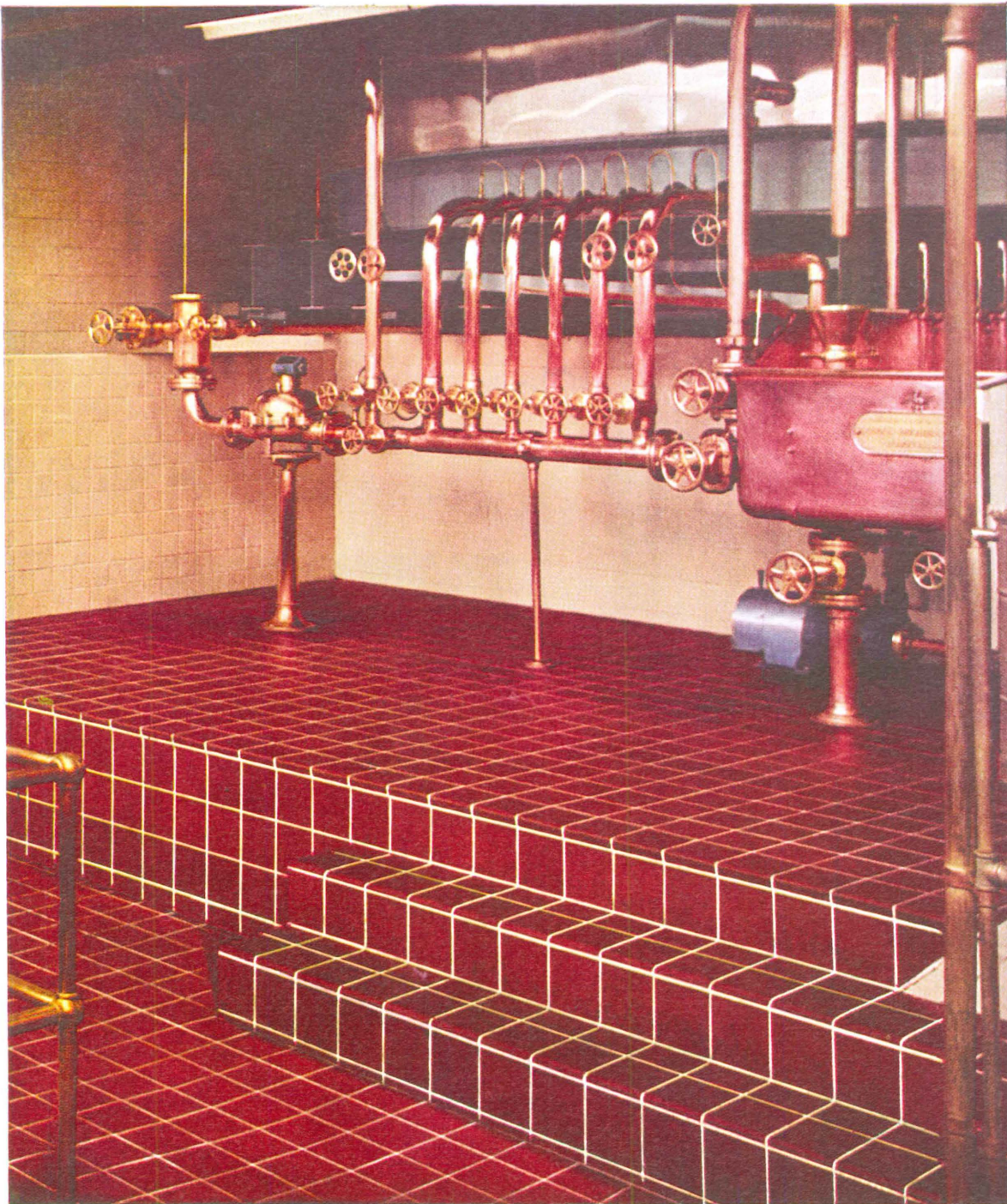
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pictures, including newsreels. Newsreels have long been granted the stature of factual news reportage in every state except Ohio.

"Newsreels," the Judge wrote in his Decision, "are an established method of communication of news. No controlling distinction can be made between newsreels and newspapers . . . Newsreels are entitled to the same protection from 'prior restraint' as newspapers and other publications have been historically entitled to receive." Prior restraint referred to submission of newsreels to the State Censor. The Judge also pointed out that prizefights and other athletic events have been telecast in Ohio theaters for admission prices without any requirements to pay fees or to submit the event as it transpired to the Censor.

Thus the motion picture industry has won another signal round in its fight to establish the medium along with newspapers, the radio and books. The 1915 Law relegated films to amusement for profit with the strong suggestion at that time that the movies were not an informational force of any kind. The effect of this Decision which may well invalidate the Ohio Law throughout the State and become a precedent for other States—New York, Massachusetts, Maryland and Pennsylvania among others—where a similar Decision may remove this film liability from the books. With films thus untrammelled by antiquated laws and equally antiquated notions regarding the public moral weal on the part of men and women who have not always been carefully selected for either their erudition or taste in morality, there is a chance that American motion pictures can take advantage of this newest victory by growing up in content and text.

MUSIC

PETER YATES

AN OASIS OF COMPETENCE

"Pig-fur won't do, I'll wrap
myself in salamander-skin like Presbyter John."

"Because one expresses oneself and entitles it wisdom, one is
not a fool. What an idea!"

(from **His Shield and Novices** by Marianne Moore)

An oasis of competence need not proclaim itself. Seen by a desert traveler approaching across the indifferent sand it asserts its value without argument, beyond any reasonable degree of argument. Such an oasis I find among the tall palms, the pitched ornamental tents, peopled by creatures as thoughtful but calmer than those painted by Hieronymus Bosch, the **Collected Poems** of Marianne Moore. She is one of those rare persons in whose absence the reader does not cry, Inspiration! Genius! Being in the company of her poems the reader will not lament her early or late death or put his thought upon the shape of her beard or wonder if this woman, who is so singularly removed from time, a "triumph of simplicity," "of frightening disinterest," or how much, as she sits on a platform receiving unnecessary honors, she has been influenced by lovers.

But an oasis of competence proclaiming itself like a real estate subdivision becomes suspect, making too much of its fortunate prominence in contrast to the surrounding desert. If I had not been sick lately I would not have been given **Music in the Nation***, a book of collected criticism by B. H. Haggin, who has been as his deceptive title indicates, writing this sort of thing for **The Nation** magazine during more than a score of years. Otherwise the nation, for Mr. Haggin as for most New York magazine music critics, is a strip of land never far out of sight of the spiny island of Manhattan. If the book had been all as good as some portions of it, I should have kept it with pleasure for the same reason that I shall cherish the **Collected Poems** of Marianne Moore.

I value any critic who can tell me in a few words when and why he prefers Szigeti to Heifetz or explain without fuss "the distinctive character of the jazz language". I admire any critic who, no matter how vulnerable he may be in his own faults, does not hesitate to give the back of his hand and the rough edge of his

**Music in the Nation* by B. H. Haggin: William Sloane Associates, Inc.; New York, 1949.

pen to the faults of other critics or beat them over the head with quotations from Tovey or Bernard Shaw, though a critic is generally better criticizing in his own words. A critic is not in business to be right: a critic of music who is always right had better learn an instrument or extend the boundaries of his competence into new areas where there is still something to be learned; because, if he does not, the broad grazing lands of his competency will turn desert as far as that small circle of dusty fig and date trees which have survived the general drying up of his intelligence.

And this is exactly what has happened to the critical taste of B. H. Haggin. It began narrow and it has grown up introverted. His small but accurate comprehension has survived like an oasis amid the deserts of his self-satisfied indifference.

Throughout the years a small quivering of conscience, or self-consciousness, survives to let the reader know the critic is still living. Mr. Haggin knows his responsibility as a critic: "A critic's verdict on this or that performance is negligible; what cannot be ignored is the general ideas . . . he puts into the heads of his readers in the process of giving his verdict . . . For these ideas pile up to become the readers' understanding of music . . . ; and it is therefore in the power of the critic to educate his readers or to corrupt them." Then after pushing around for a while the ghost of that voice many of us once heard *ad nauseam* during the intermissions of the New York Philharmonic-Symphony broadcasts (not Olin Downes this time; he is referring to Deems Taylor), he continues: ". . . when Taylor gets his readers to share his ignorance of the nature and significance and value of types of music other than European music of the past three centuries, he encourages the intolerance such readers are likely to feel toward these forms of music and toward people who are not ignorant, and he is therefore guilty of a species of rabble-rousing." I couldn't have said it better. Nor could I have a better target for these words, for this is exactly what Mr. Haggin does whenever he writes about contemporary music.

So now let me quote Mr. Haggin concerning contemporary music, music written by men who were living at the same time as himself, men whose worth is as clear to a minority, not always the same minority, as it is unclear to the sort of fashionable majority which invited J. S. Bach, in Leipzig towards the end of his life, to play an occasional concerto at the fashionable Telemann Concerts, the sort of cultivated majority which whistled Mozart's tunes without a thought to care for the fate of the composer. One can almost hear some fashionable expert at the Viennese court, Kozeluh perhaps, defending himself against the reproaches of Haydn because he has disparaged Mozart to the Emperor: "If my criticism has not stopped [Mozart] from writing it has not destroyed what you think is the small beginning from which something big must come. But I don't believe that if I had succeeded in discouraging [Mozart] from further writing I would have delayed the arrival of a more consequential composer." One can hear the curl and the sneer. It does not change the character of the utterance to say that it is directed not against the sainted Mozart but against a mere fallible, contemporary, living composer, Roy Harris. "For these ideas pile up to become the readers' understanding of music." One may recall how when Schubert sent a bundle of compositions to Breitkopf and Haertel, requesting publication, the music was returned with the comment that the publishers were devoting their entire efforts to an edition of the works of Kozeluh.

At this point I added and commented on several lengthy quotations from Mr. Haggin's book concerning his opinions about the music of contemporaries. Feeling that I had gone beyond the bounds of what is allowable to the critic in quoting from a published book, I sent the composite to Mr. Haggin, asking his permission to quote him at such length. Mr. Haggin answered, "No." I trust that, for the good of his soul, he read it, because nothing is so good for a critic as being shown how his critical practice fails to meet his critical claims.

Mr. Haggin is himself a constant quoter from the critical writings of other people. But when it comes to the music of contemporary composers he says quite frankly that "nothing I have learned from reading about Schoenberg, Bartok, and the rest in the past twenty years" has changed his impression that their music is "hideous and feeble".

(Continued on page 15)

design as a credo...

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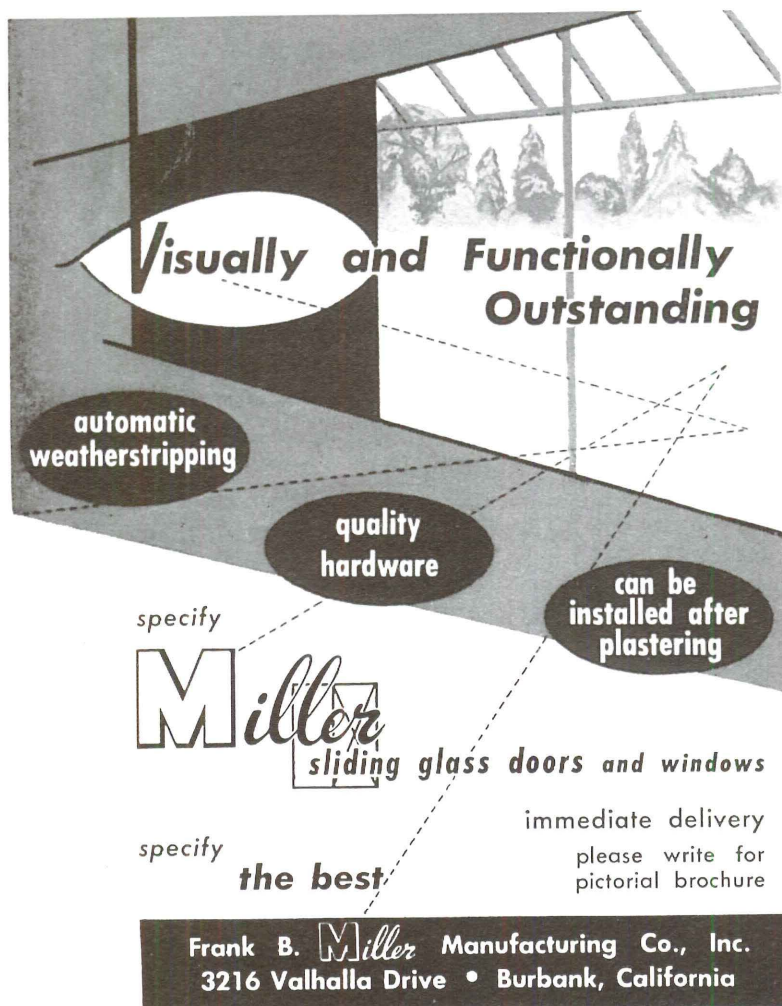
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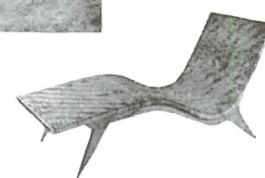
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I don't quarrel with the opinion. Mr. Haggin is entitled to express, as his personal opinion, any prejudice he pleases. I would only remind him, in his own words, that when he continues to publish such statements as criticism "he is guilty of a species of rabble-rousing." And having made the point I am content to leave him.

This past summer the Redlands Community Music Association, in Redlands, California, presented its thousandth free concert in the Redlands bowl. Note in particular that word, "free". From the beginning of these summer concerts twenty-eight seasons ago the public has been admitted without charge. Money to support the concerts is donated by members of the community Music Association and collected in bowls which are passed among the audience during intermission.

This is an unusual way of doing things, and during the early years of the concerts a good many Redlands citizens thought so too. They felt that it was somehow wrong, unprincipled perhaps, or anti-social, to give the general public concerts free of charge. From time to time the opinion has recurred, and some people have reacted very strongly against being asked year after year to donate money to the support of such an activity which refuses to earn its living in the proper manner by selling tickets of admission at a box-office.

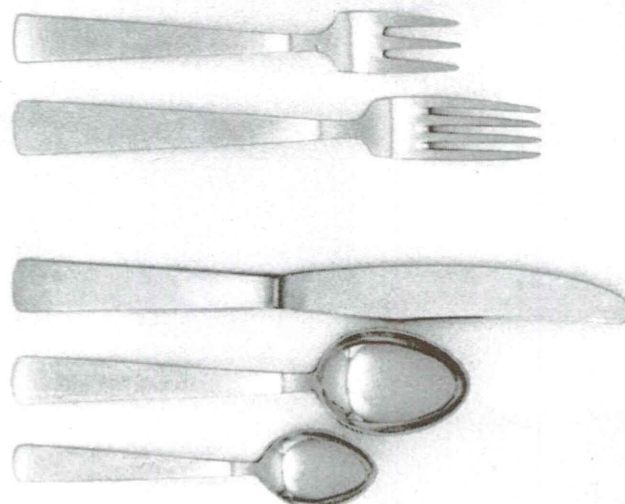
In recent years this attitude has largely changed. The Community Concerts have become the pride of Redlands and draw audiences from the whole of Southern California. The musicians and dancers who take part in them are drawn about equally from Southern California and from the concert managers' repertory of names. Throughout the years the character of the concerts has maintained a high popular level, broader in type than in musical selection, but including each summer an opera, an orchestral program, a small amount of chamber music, and a great variety of soloists and dance events. Once a week the program begins with community singing, led and inspired by the unfailing, ever-cheerful Hugo Kirchhofer.

The location of the concerts, an open bowl in the midst of a public park intersected by streets, closed to traffic but open for parking, could well be regarded as a serious handicap. The audience can come or go at will—drag its feet as it walks and turn the automobile starter over and over—children run about and play on the grass slopes beside the stage; families move in and about, spreading their blankets on the grass around the seats; the self-conscious non-participant, exercising a universal right to be as vulgar as he wishes, can offer comments in a loud voice. Through the years these hindrances have been self conquered, by education and cooperation of the audience. For many performers the audience is the chief attraction of the Bowl, not the size of it, though as many as 6000 can squeeze within sight and sound of the stage, but the intimacy of a crowd that for all its size is still plainly made up of individuals enjoying a common evening each in his own way, some by listening and watching, others by merely being present, families encamped and permanent with babies and blankets, casual strollers passing through, all now alert to and respecting a common discipline.

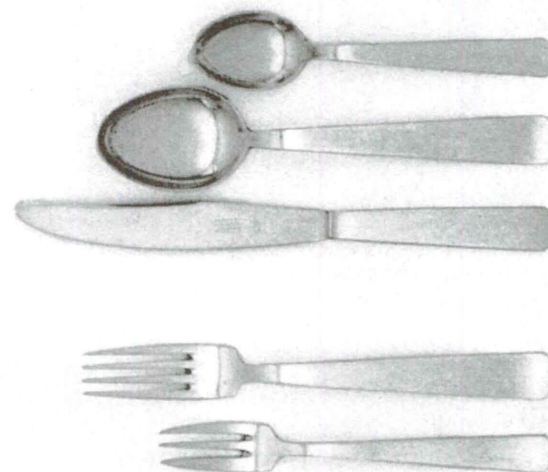
Men's service organizations take turns to pass the bowls at intermission; the police are present. Yet it is not any organization which controls the audiences at these concerts, rather a sense of mutual self-respect. And this self-respect is their chief, unspoken tribute to Grace Stewart Mullen, the founder and single organizer of the concerts, who for twenty-eight years has brought together the money and the artists, trained the audiences by moving among them and speaking with them and fought the innumerable battles which must be fought, for better or worse, if a public concert series is to be preserved from ambitious upstarts and unthinking well-wishers who would use it for their own purposes or bring it down to the level of their self-satisfied tastes.

Artists and even managers have learned to respect the standard of values that is maintained at Redlands Bowl. The late L. E. Behymer, without whose patronage as impresario few musicians successfully gave concerts in Southern California, alternately praised and denounced the Bowl and its principles, ultimately impeding the flow of artists to such an extent that Mrs. Mullen began negotiating for performances directly with New York, Mr.

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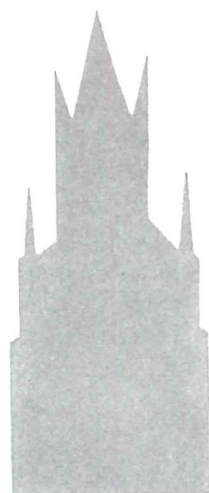


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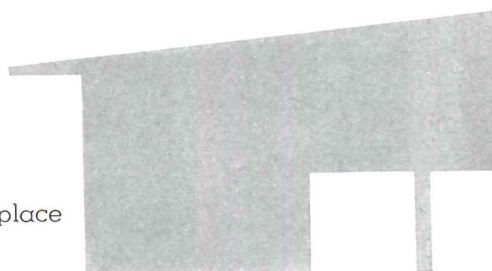
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Behymer nonetheless receiving his percentage. The standards are not festival standards, nor first performance standards, nothing glaring, gaudy, or overdone, but a consistent high level of good public entertainment, which allows artists and audience to enjoy themselves together without false concessions to the imaginary lowbrow whose presence is supposed to make the difference between financial independence and a deficit. Redlands Bowl has managed to earn money nearly every season, not a great profit but enough to keep a comfortable surplus in the bank while the greater Bowls and Dells have been falling from concession to concession, losing artistic leadership and accumulating deficits, justifying the deficits by appeals to culture and the loss of culture by pointing to the deficits.

The Redlands Community Concerts should be a model to all communities, rather than the high-priced, low-standard mob gatherings brought together by begging publicity and big names. This method of concert-giving, open free to all the public, supported by public contribution, does not appeal to promoters who buy and sell talent or regard their well-paid jobs as sufficient reason for appealing to the public in the name of culture. This method demands of the community a good amount of unpaid, or low-paid, anonymous hard work; but the returns to the community are high in earned pleasure, leadership, and self-discipline. It may seem odd to drag in self-discipline as a reward of public concert-giving, but those who have known the Redlands Bowl audiences for nearly three decades, who have seen these audiences grow in character and self-control, who have performed for them or sat in them or walked among the families along the banks of the Bowl, may be inclined to agree with my own opinion that, in the long run, this self-discipline is the highest reward a community can win by supporting and attending its own concerts, a creative participation in which everyone, including the least and lowliest, has his part.

Such creative self-discipline, the opposite of mere passive mob-attendance at any price, can be a more fruitful graft for growth in our spiritual culture than all the outpourings of critics. It is criticism in action, at the level of group participation, at the level always of creative enjoyment. As one thinks of the devoted Mrs. Charles S. Guggenheimer shooting the aeroplanes out of the air above the Lewisohn Stadium Concerts in New York or Grace Mullen moving among the audiences at Redlands Bowl, teaching the people to be quiet, to respect what is being done in their name because it is theirs, one is aware of a higher standard than critical judgment foolishly or fearlessly applied after the fact, a standard of creative living, selfless, however it may appear unreasonably demanding or eccentric to the sphere of general acceptance, which makes culture in the community by living it. This standard of public good taste, slowly spreading among the cities and towns of our continent, can drive out or discipline the hack-work of those so-called Community Concerts, organized by paid promoters and fed with wearily routinized performers from outside, which disdain to include local artists, since these are not on contract to the presiding interests in New York.

True community concerts will follow the lead of such organizations as Redlands Bowl by including local talent and artists from neighboring communities, so that the whole surrounding area may learn to live more creatively, by offering persons and personalities instead of names—in some vast bowls one can scarcely see or hear the black blot which is the famous personage—, by breaking down the distance between audience and stage, between personal direction and business management, by leading audiences to enjoyment instead of supplying entertainment postpaid by the purchasing of tickets. *Twenty-eight seasons of free public concerts and no deficits at Redlands Bowl should be a powerful argument for the benefits of maintaining a high level of community good taste.

*Every time I light into the concert management business I feel that I should put in, as a footnote, a list of exceptions, explaining that these individuals are unlike their type. Though impresarios or concert managers, they still genuinely enjoy and appreciate music, admire real ability instead of basking in the light of famous personalities for the name's sake; their presence in the management business is a boon to artist and audience, and partly because they are not operators in the malignant sense they are forced to work more often in the by-ways than in the centres of musical activity. Such people I admire, enjoy their company and would not wish them to believe that I confuse them with the squat lizards whose type has destroyed the American theatre and is now sucking dry the music business on this continent.



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APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; **excellent** product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

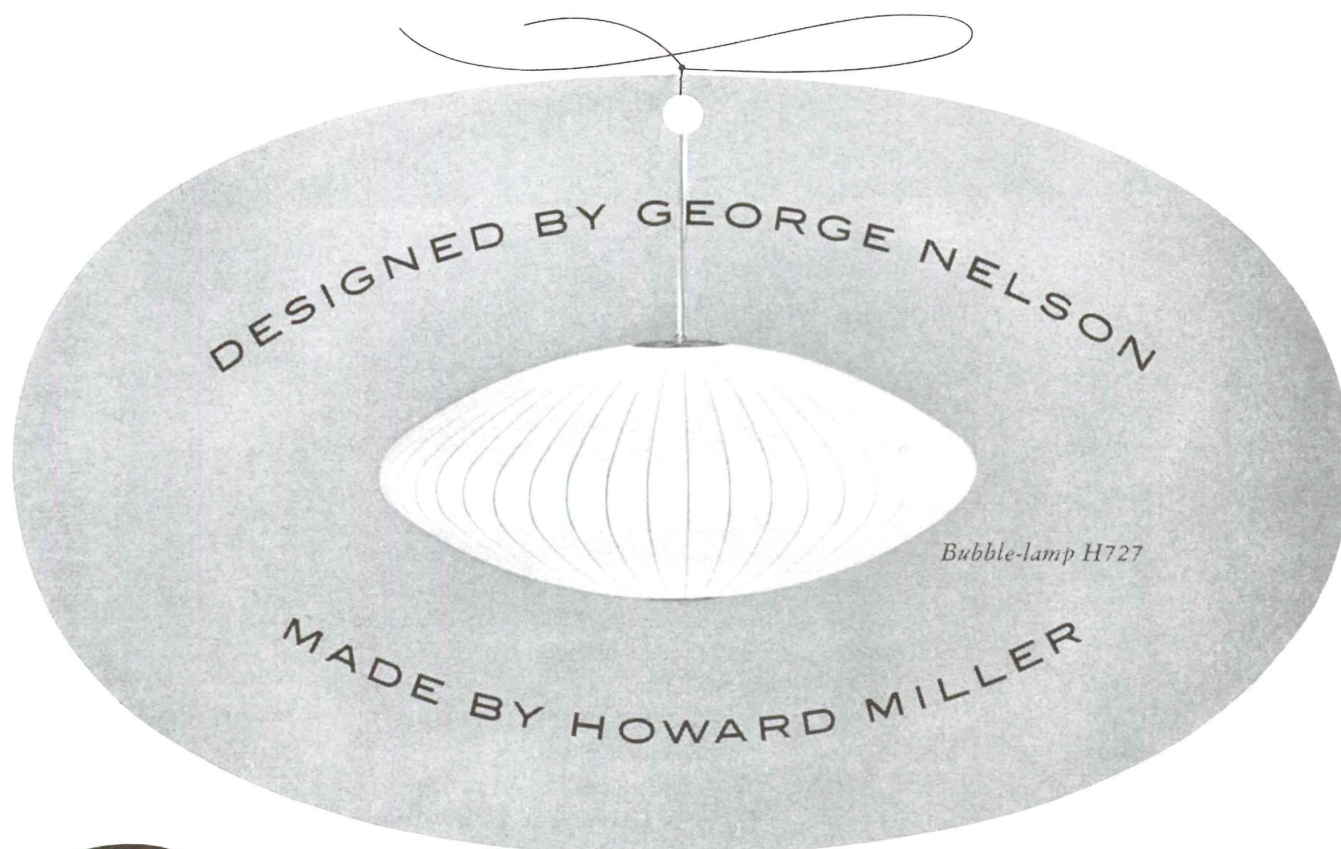
(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

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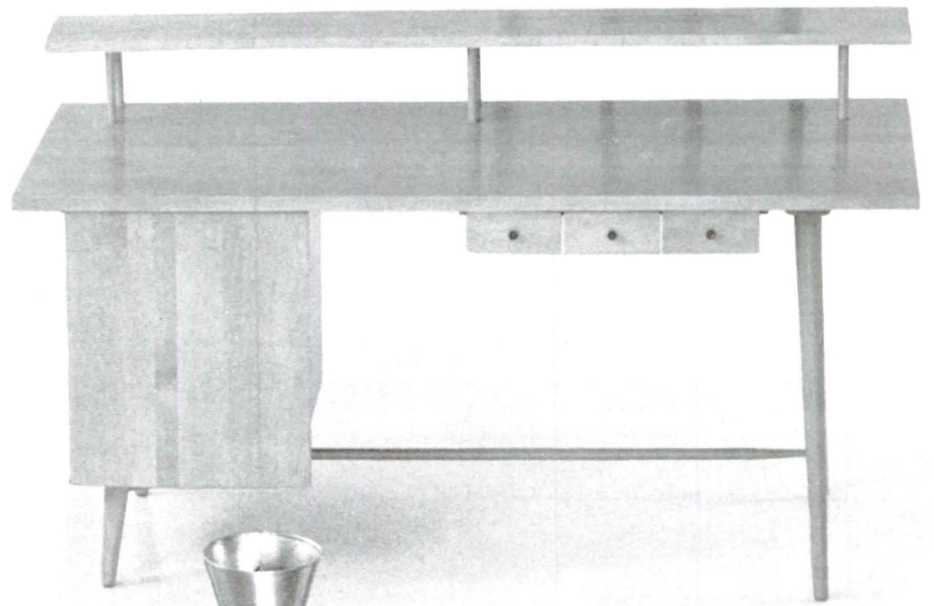
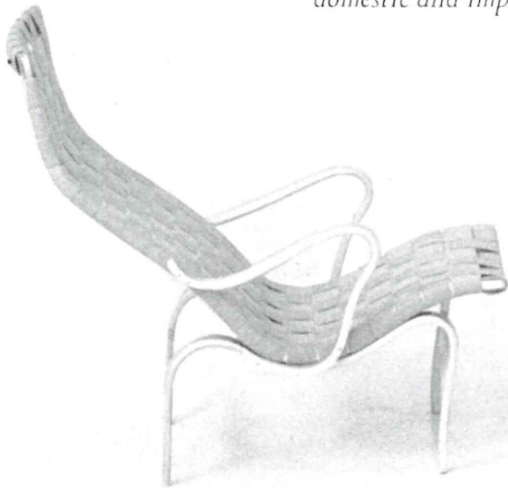
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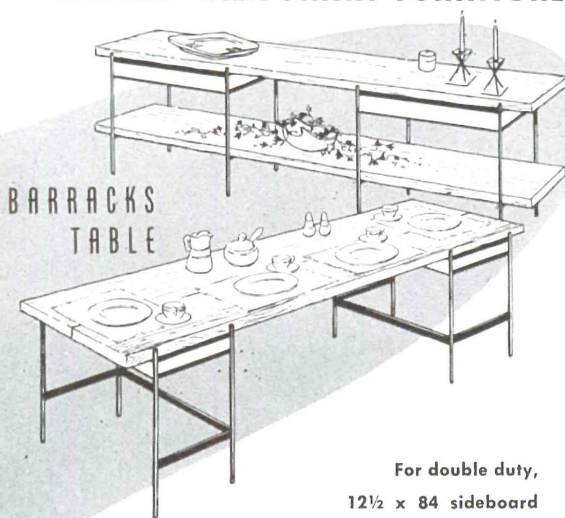
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(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

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(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

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(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

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(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

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(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

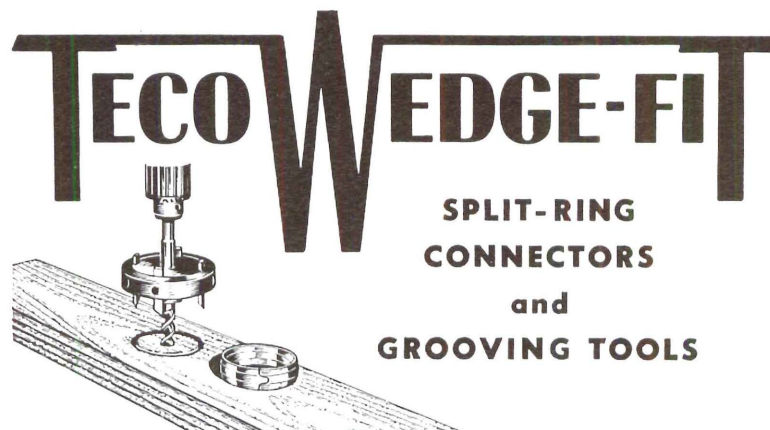
(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installation. (Continued on Page 46)



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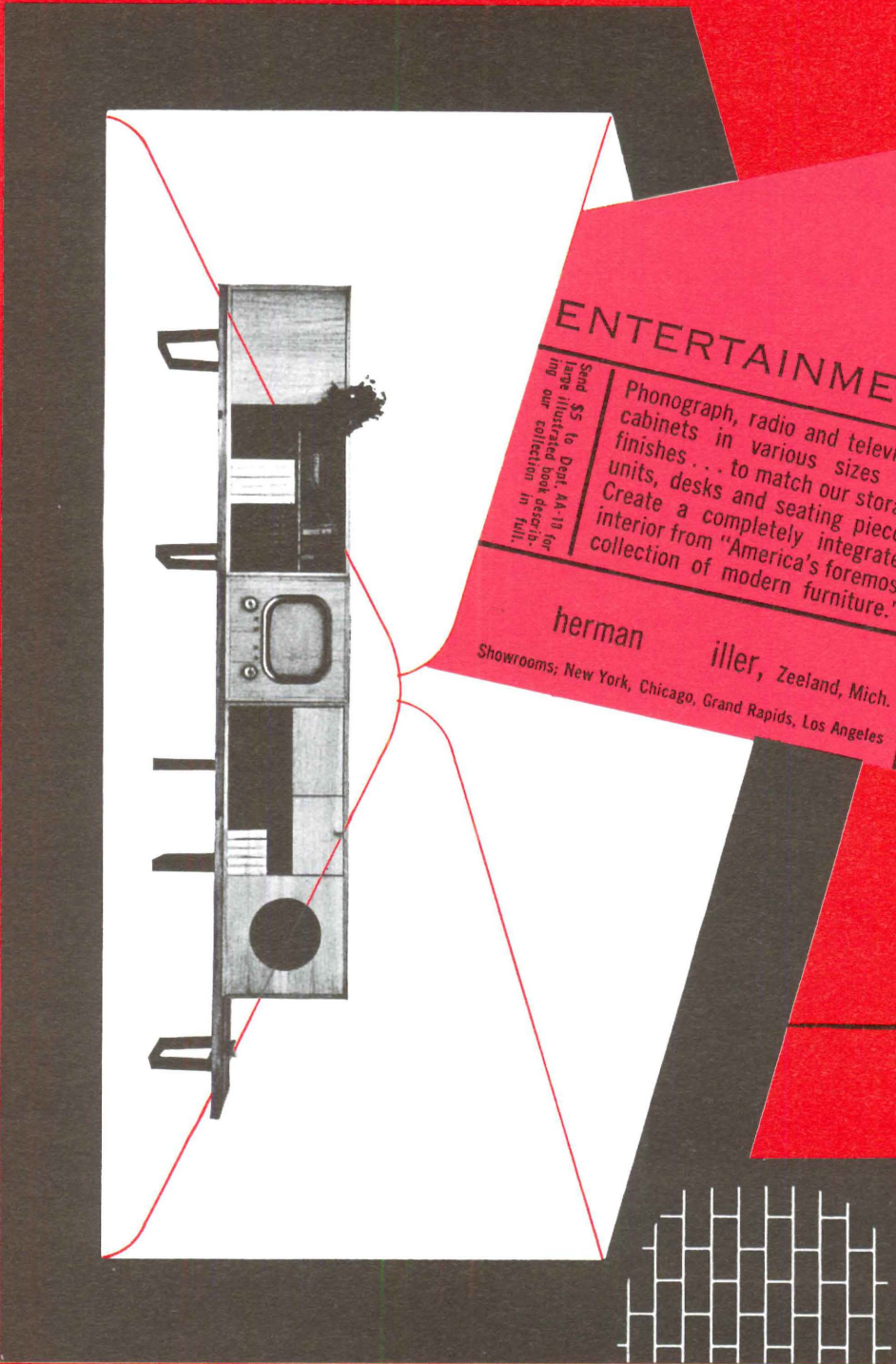
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Knowledge and understanding of the principles of the Universal Declaration of Human Rights and their practical application must begin during childhood. Efforts to make known the rights and duties they imply will never be fully effective unless schools in all countries make teaching about the Declaration a regular part of the curriculum. One of the countries where such action has been taken is the Republic of the Philippines whose Education Department has prepared a simplified version of the Articles of the Declaration, for use in schools. This children's version, which we publish below, is written in easily understood terms and shows the place of the rights in every-day life.

ARTICLE 1.—In this world, all persons are like brothers and sisters in a family; so you should be kind, friendly and polite to others.

ARTICLE 2.—Your rights have nothing to do with your riches, family, religion, sex, colour or political beliefs.

ARTICLE 3.—You have the right to be alive and to stay alive.

ARTICLE 4.—No one can make you a slave.

ARTICLE 5.—You cannot be hurt or punished in any shameful way.

ARTICLE 6.—Your rights as a person must be respected everywhere you go.

ARTICLE 7.—You have the same rights as any other person has in the eyes of the law.

ARTICLE 8.—If anyone takes away any of your rights, you can go and ask the court to get it back for you.

ARTICLE 9.—You cannot be arrested, put in prison, be sent away from your town or country if you have not done anything against the law.

ARTICLE 10.—If you are blamed for having done something against the law, you can get a fair public trial in a fair court.

ARTICLE 11.—You must be considered not guilty until you are found really at fault. You cannot be punished for an act that was not against the law when you did it. Nor can you be given a punishment heavier than that allowed by law when you did the act.

ARTICLE 12.—No one, without good reasons allowed by law, can open or read your mail, or enter your home without your permission.

ARTICLE 13.—You are free to come and go in your country, to leave your country, and to return.

ARTICLE 14.—If you do not feel safe or are treated badly in your country you are free to go and live in another country. You can do this if you have not done something wrong.

ARTICLE 15.—You have the right to belong to a nation. No one can take this right away from you or stop you from becoming a citizen of another nation if you want to do this.

ARTICLE 16.—Men and women, when of age, can marry anyone they choose and have a family. No one can be made to marry against his wish.

ARTICLE 17.—You can own property by yourself or with others. Your property cannot be

taken away from you against your wish. It may be taken away from you if the Government needs it for the use of all the people.

ARTICLE 18.—You are free to think, to choose your own religion or to change it, and to tell what you think of it.

ARTICLE 19.—You may say or write anything you want, and give and receive ideas in any way.

ARTICLE 20.—You have a right to have meetings with others and to form a society so long as you do not make trouble. But no one can make you go to the meeting of any society or become a member if you do not want to.

ARTICLE 21.—You have the right to vote and hold office and to share in all the good things your Government does for the people. The wishes of the people shall be respected by the Government.

ARTICLE 22.—You have the right to live with honour and to enjoy the good things given to protect the people from hunger and sickness.

ARTICLE 23.—You may look for any kind of work you can do. You have the right to good pay, to equal pay for equal work, to good working conditions, to protection from being "laid off." You can form or join a trade union.

ARTICLE 24.—You have the right to rest, to have fair working hours, and every now and then to enjoy holidays with pay.

ARTICLE 25.—You have the right to have good food, clothing, shelter, medical care, and pension when you are sick or too old to work. Mothers and children should be given equal protection and special care.

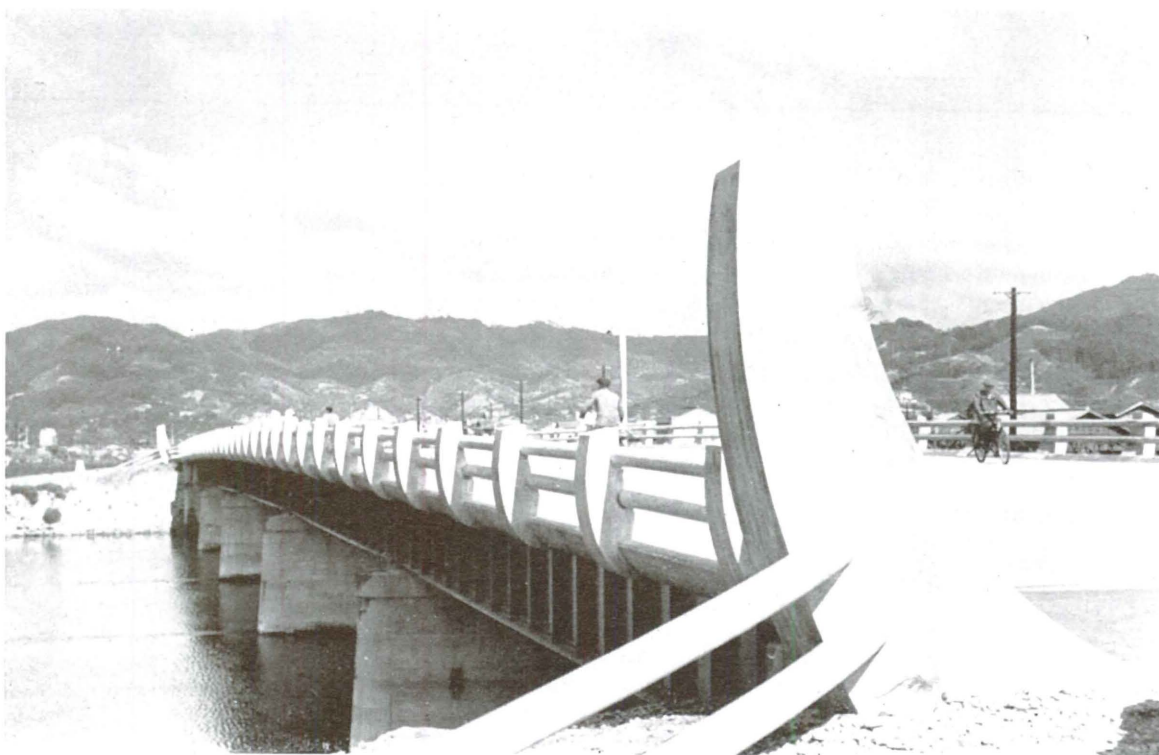
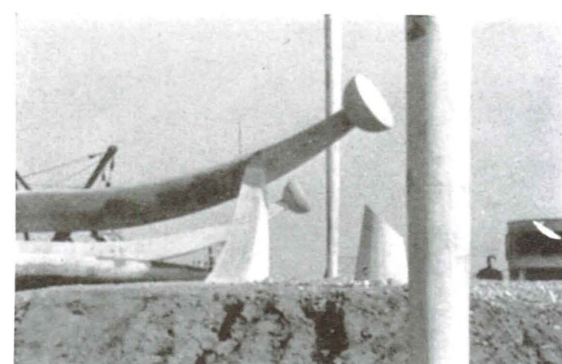
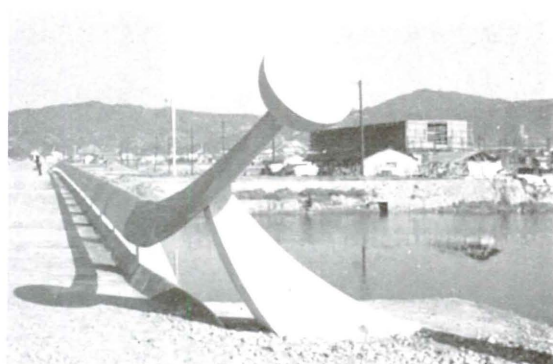
ARTICLE 26.—You have the right to study in free elementary schools and to continue studying in higher schools if you can do the work.

ARTICLE 27.—You may share in the enjoyment of the arts and sciences. You may receive any gain from your writings and from any work that you have done in the arts and sciences.

ARTICLE 28.—You have the right to live in a quiet, happy world where all these rights can be had.

ARTICLE 29.—You must do your own duty to society, but in doing so, be sure you do not step on the rights of others.

ARTICLE 30.—No one, whether a person or a nation, has the right to destroy any of the rights listed in this Declaration.



ISAMU NOGUCHI: PROJECTS IN JAPAN

"We took a small two-hundred year old farmhouse belonging to the famous old potter, Rosanjin Kitaoji who was kind enough to let us use it in any way we chose. This was particularly fortunate for me since I was also permitted to use his kilns. The farmhouse has only three rooms, all of them small, so it was necessary that I develop a place to work. The original house is perched on the edge of ricefields backed up against a hillside where there is no possibility of expansion. I made room for a studio by taking a dump area beyond the bathhouse and excavating into the hill which is here of a kind of hard, earth-like rock. I managed to get an area of about 10 stubo (one stubo equals 6 ft. x 6 ft.). I had a local carpenter, the most excellent Nitta san, construct a working place, using the common Japanese method of wood and mud and paper construction according to my design. This is the absolutely typical collaboration here; the only difference being in my projecting the design and intimately working with him. The refinements are in the details such as the fireplace (the chimney goes through the hill, the water drains off on the other side through a deep ditch, the earth wall thus being in part free from the hillside.) The other side of the studio overhangs the rice fields on wood posts or pilotis. But beyond the matter of merely achieving space, it ties me further into the soil, and this is my pride and my whimsey.

There are many other embellishments such as my devices for lighting the place: the reed-latticed hole in the wall near the low earth wall and just for natural lighting. The higher one opposite is for ventilation, as are the slotted transoms on each side under the roof which may be opened and closed. There is the square paper reflector which is adjustable, so that a bulb lighting the tool shelves hidden behind serves also to help light the studio. The round light made of the rim of a sieve pulls in and out of a wall and is extensible for about five feet. Near it is a round porthole through which a dim light comes from the lamp that is used in the wood shed behind and which simultaneously lights the approach to the studio. Last is the bedroom included in my studio since we needed extra room for an occasional guest. It has its own Tokonoma which, though tiny, serves the purpose in providing that extra sense of space. In the studio there is a gnarled wood beam

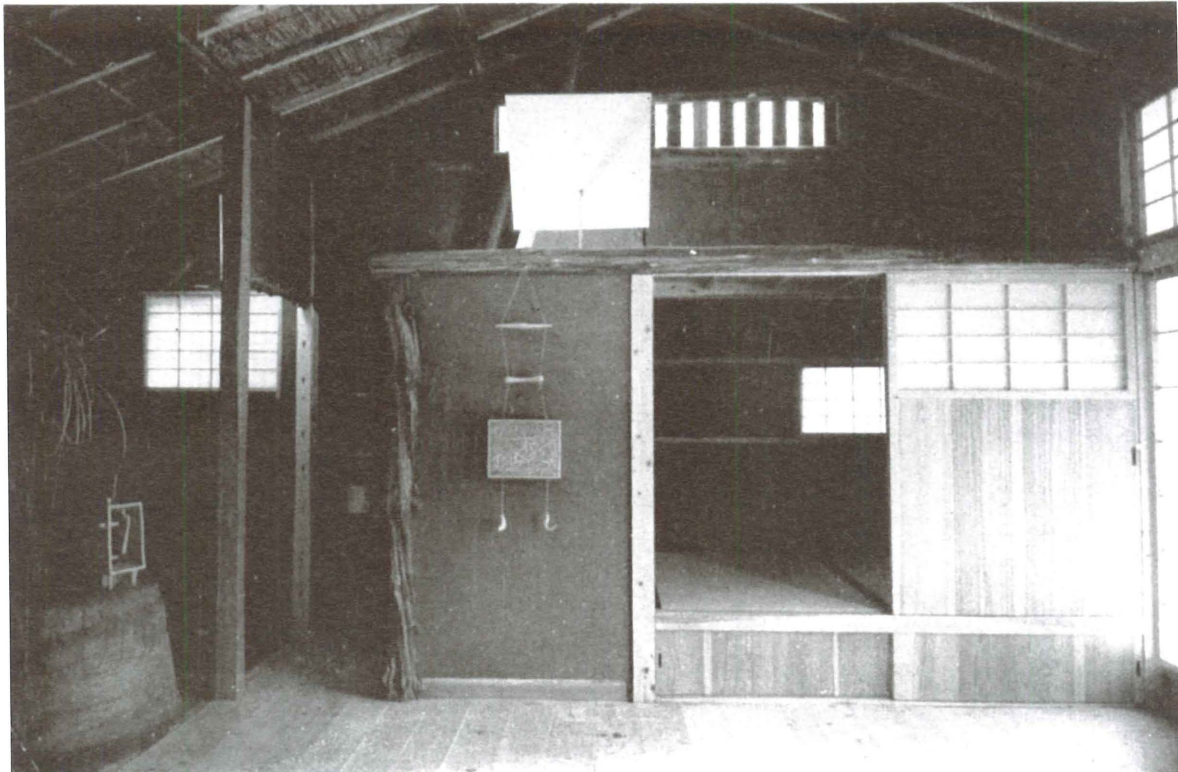
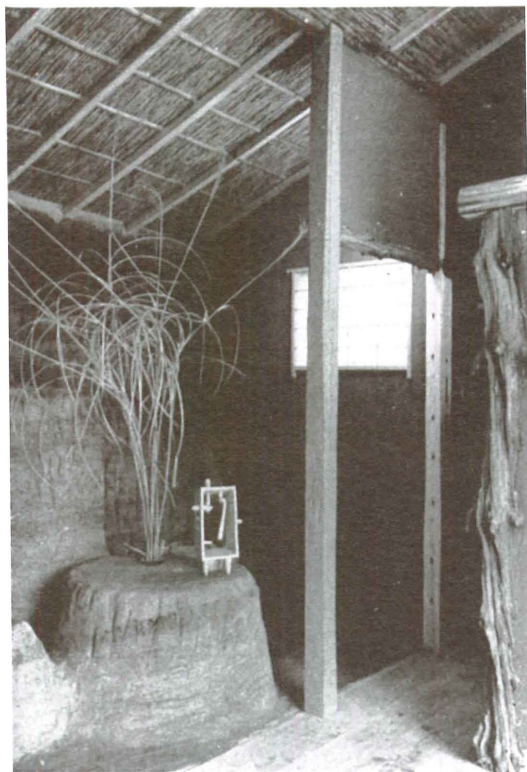


Noguchi bridges
in Hiroshima with
rails and bridge heads
of concrete sculpture



Isamu Noguchi, now in Japan, is at work on several new provocative design projects, among them being a series of bridges, one of which is illustrated here. As one of the most productive of modern artists and designers, his talents are prominently represented in the fields of interior design, lighting, and furniture. He has added several distinguished pieces to the Herman Miller furniture collection.



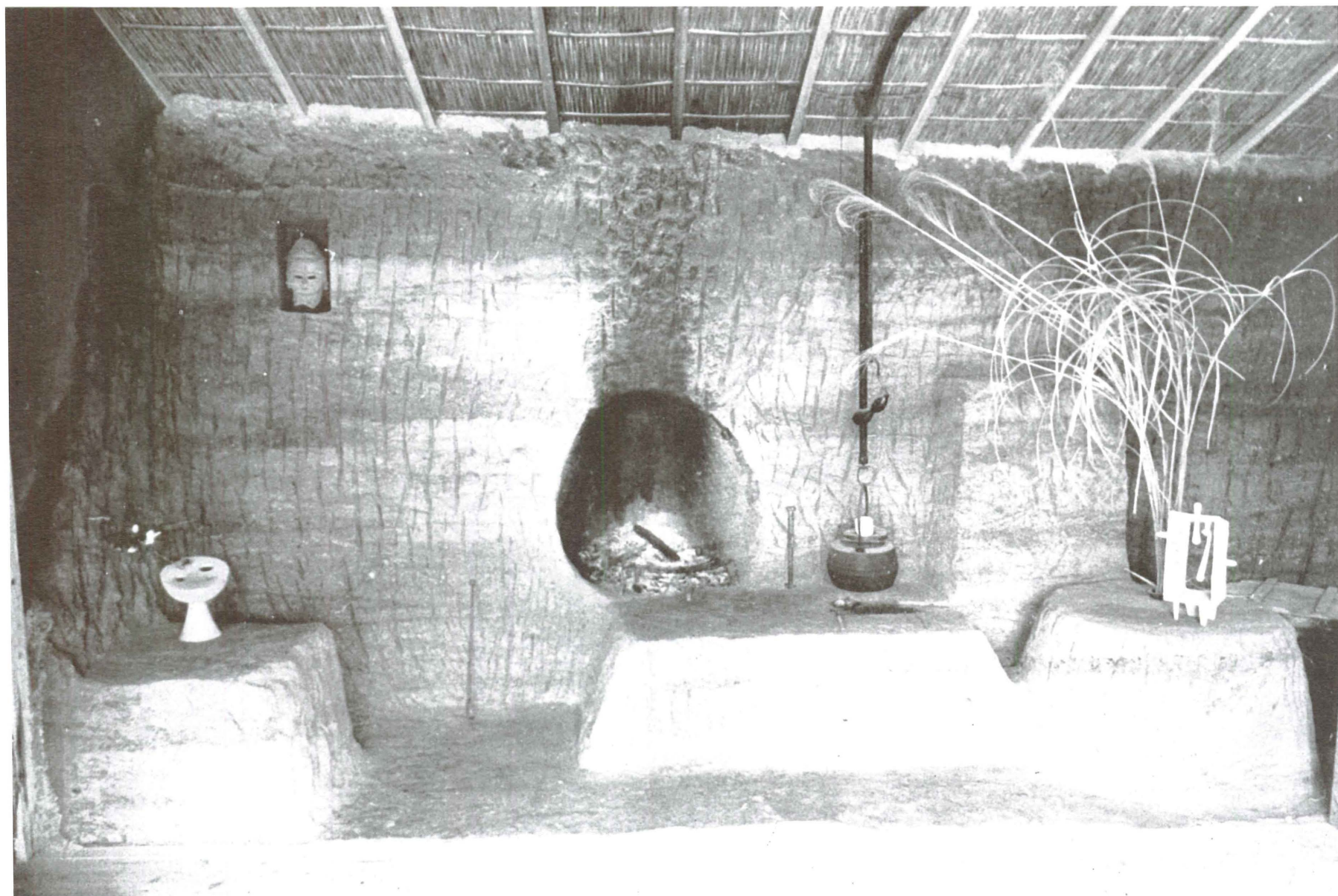


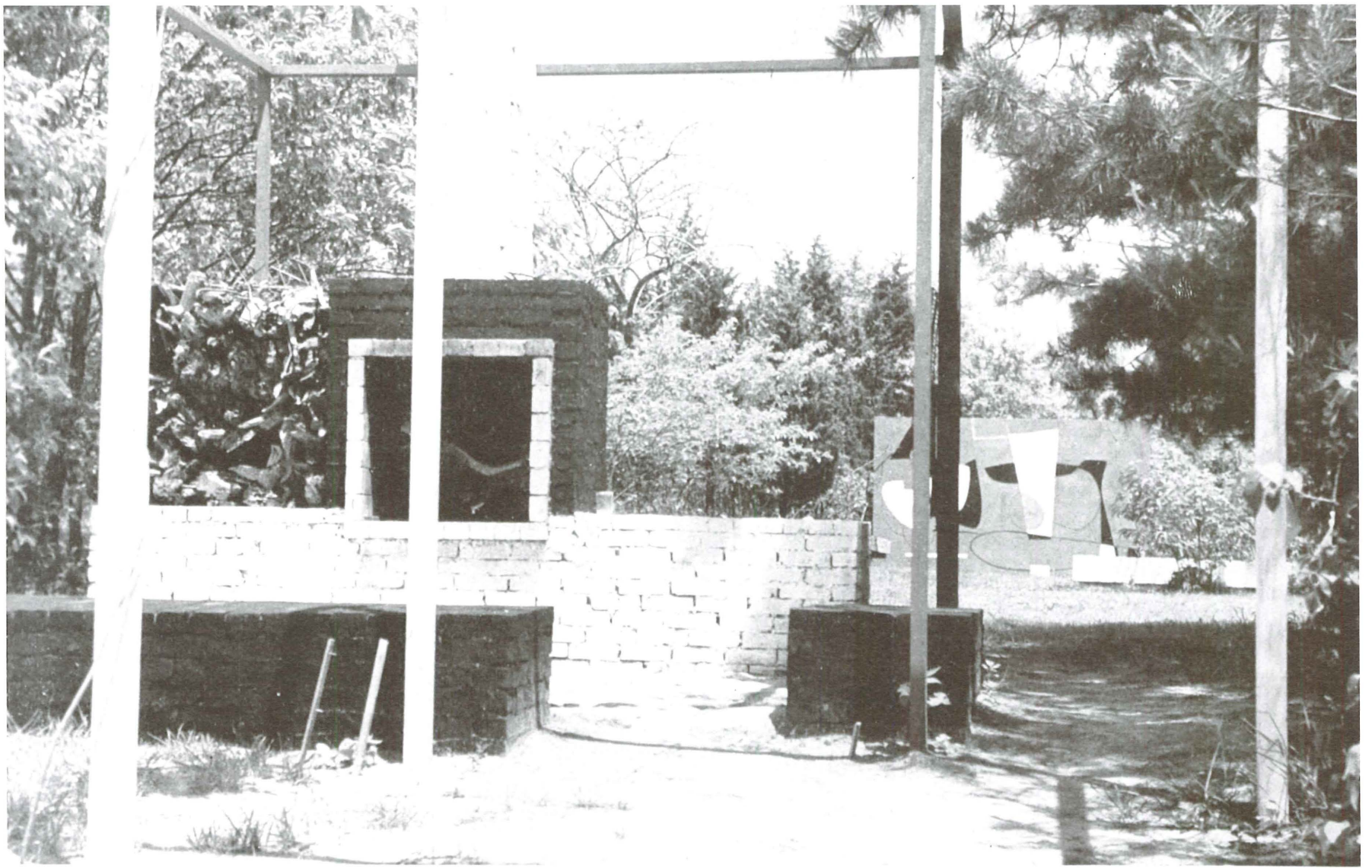
NOGUCHI

which I picked up down the road where they were going to burn it. This flanks a mud-walled area and forms also a kind of Tokonoma in that it serves as a place to hang a picture. Next to it is a free standing pillar—the only painted object. It is in bright red lead oxide. This serves to set the whole earth wall apart as a sort of

Tokonoma where fire is the picture. There is a small veranda with its approaching bridge which might correspond to the "hanamichi" or flowery way of the theater. There is a patterned bamboo gate in the garden beyond which we have subsequently developed since the taking of these pictures.

I wish there were available photographs of other things: the surrounding view and the magnificent ravine-like road which was cut in ancient times through the hill. The house is not complete without all that goes on around it, the pottery kilns and the old potter and the sense of environment."—ISAMU NOGUCHI.





THE BREAD OF ARCHITECTURE

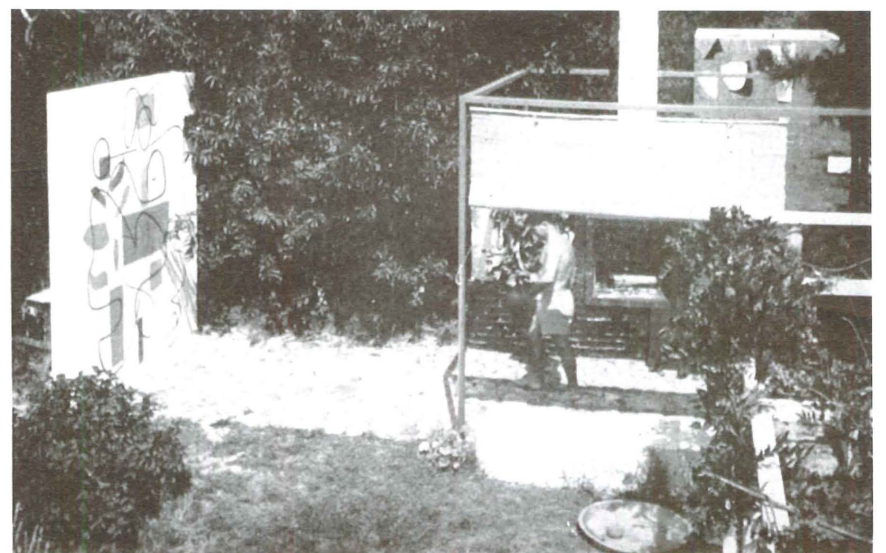
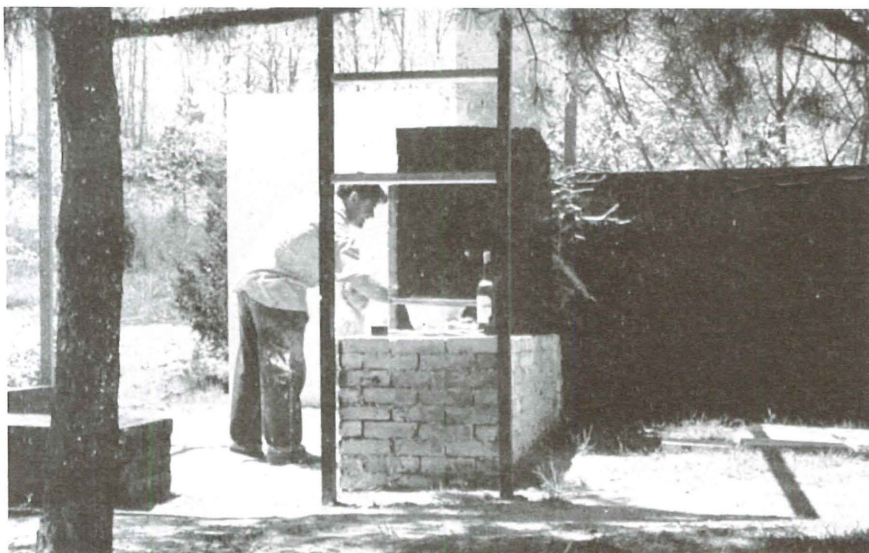
BY BERNARD RUDOLFSKY

Gardens, as we have known them through the centuries, were valued mostly for their intimacy and order—that is, order of a geometric kind. Both qualities are conspicuously absent in most contemporary gardens. Intimacy, so little prized today, was the key note of ancient gardens, skeletons of which have been preserved, for instance, in Herculaneum, Pompei and Ostia. Some of these gardens were even replanted quite accurately with the help of archaeological information and furnish us today perfect and good examples of how a diminutive and apparently negligible quantity of land can, with some ingenuity, be transformed into an oasis of delight. Though they were miniature gardens, they had all the ingredients of a happy environment.

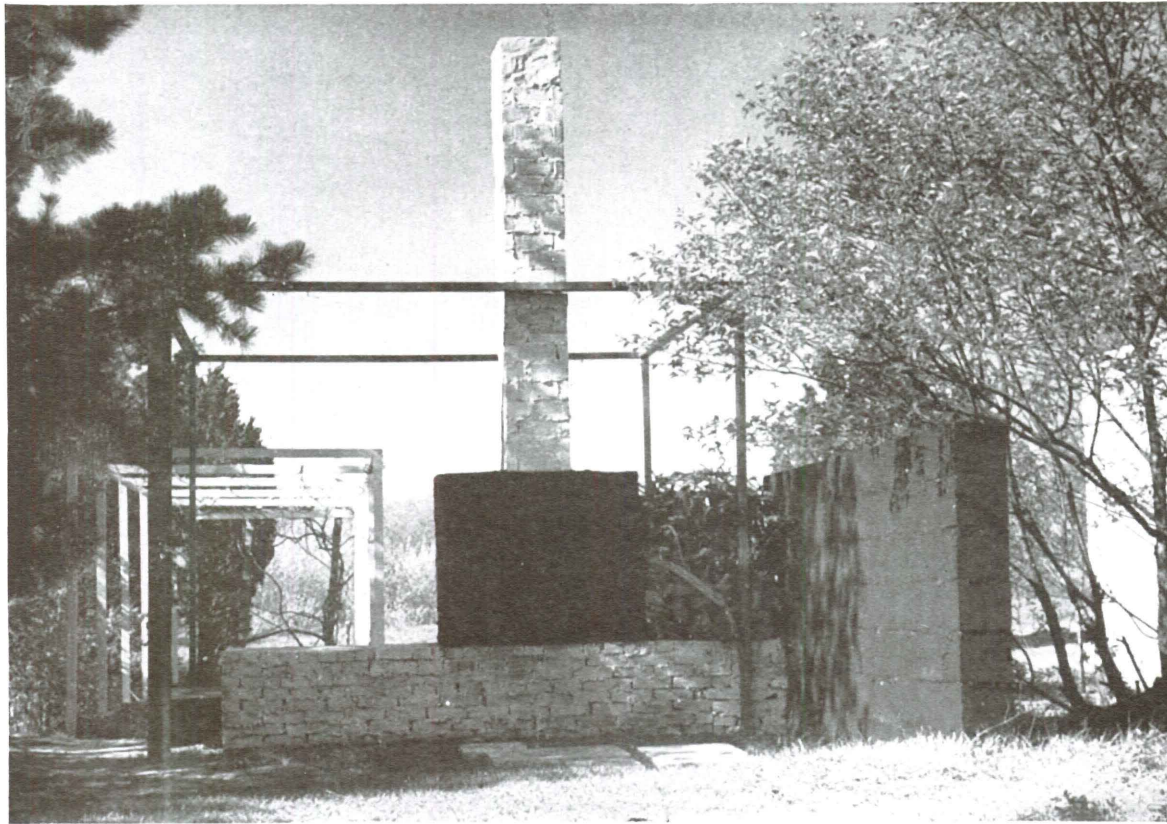
These ancient gardens were an integral part of the house; they were contained **within** the house. All were true "Wohngarten," outdoor living rooms, rooms without roof, and they were invariably regarded as **rooms**.

The wall and floor materials of Roman outdoor rooms were no less lavish than those used in the interior parts of the house. Stone mosaic, marble slabs, stucco reliefs, mural decorations from the simplest geometric ornamentation to elaborate paintings, were employed to establish a mood particularly conducive to spiritual composure.

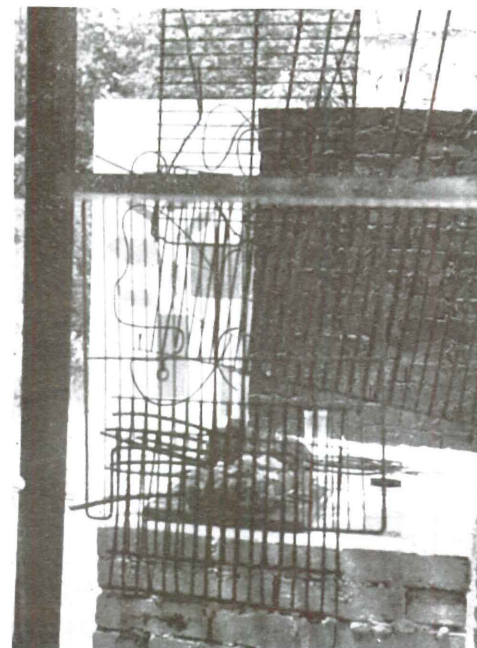
The vegetable element was by no means of the first importance; paradoxically, it was least in evidence. But then, some of the celebrated gardens of medieval Japan do not contain **any** living plants at all. One may argue that a grapevine pergola—Pompei abounded in arbors—is esthetically more gratifying than the stoutest tree. Or, that, in the absence of a pergola, there always remains in the inventory of nature that component which never fails to enrapture the more sensitive souls: the sky. The spectacle of the ever-changing sky can be truly enjoyed only out of doors; viewing the sky through even the most generous expanse of plate-glass,



PHOTOGRAPH BEN ROSE



PHOTOGRAPHS BERNARD RUDOFISKY



BERNARD RUDOFISKY, ARCHITECT

MURALS BY COSTANTINO NIVOLA

is a poor substitute for the genuine article. It almost seems that the use of glass walls in recent years has alienated the garden. In some instances, the arrangement recalls a show-window; the garden has become—to borrow a word—a **spectator garden**.

Contemplating nature from a sort of sentry box has its advantages in a harsh climate. But even outdoors, to fully appreciate the changing patterns of light, the configurations of clouds, one ought to watch the sky not in a shapeless garden but rather within four, possibly white, walls—an enclosure as definite as a frame.

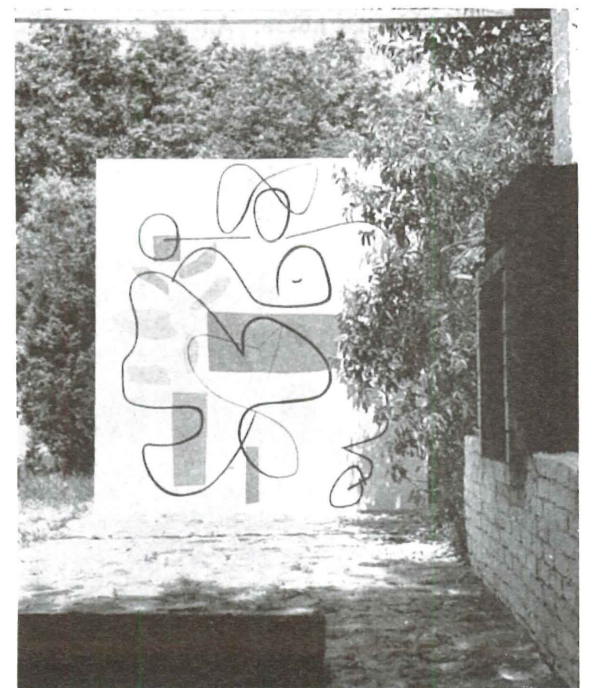
A wall is the bread of architecture. Yet it has never occurred to anybody to celebrate the wall as one of the great inventions of man. No doubt, man was well along his path when he knew how to make tools and weapons, but even when he painted his first decorations, he was still living in natural caves. By erecting the first free-standing wall he arrived at a point in his evolution that was as sharply defined as when he got up from all fours and stood on his legs. Building his first wall, he became, **mentally**, a biped. With the wall, man created space on a human scale, and in the many thousand years that followed, he came sometimes quite close to the mastery of space, architecture.

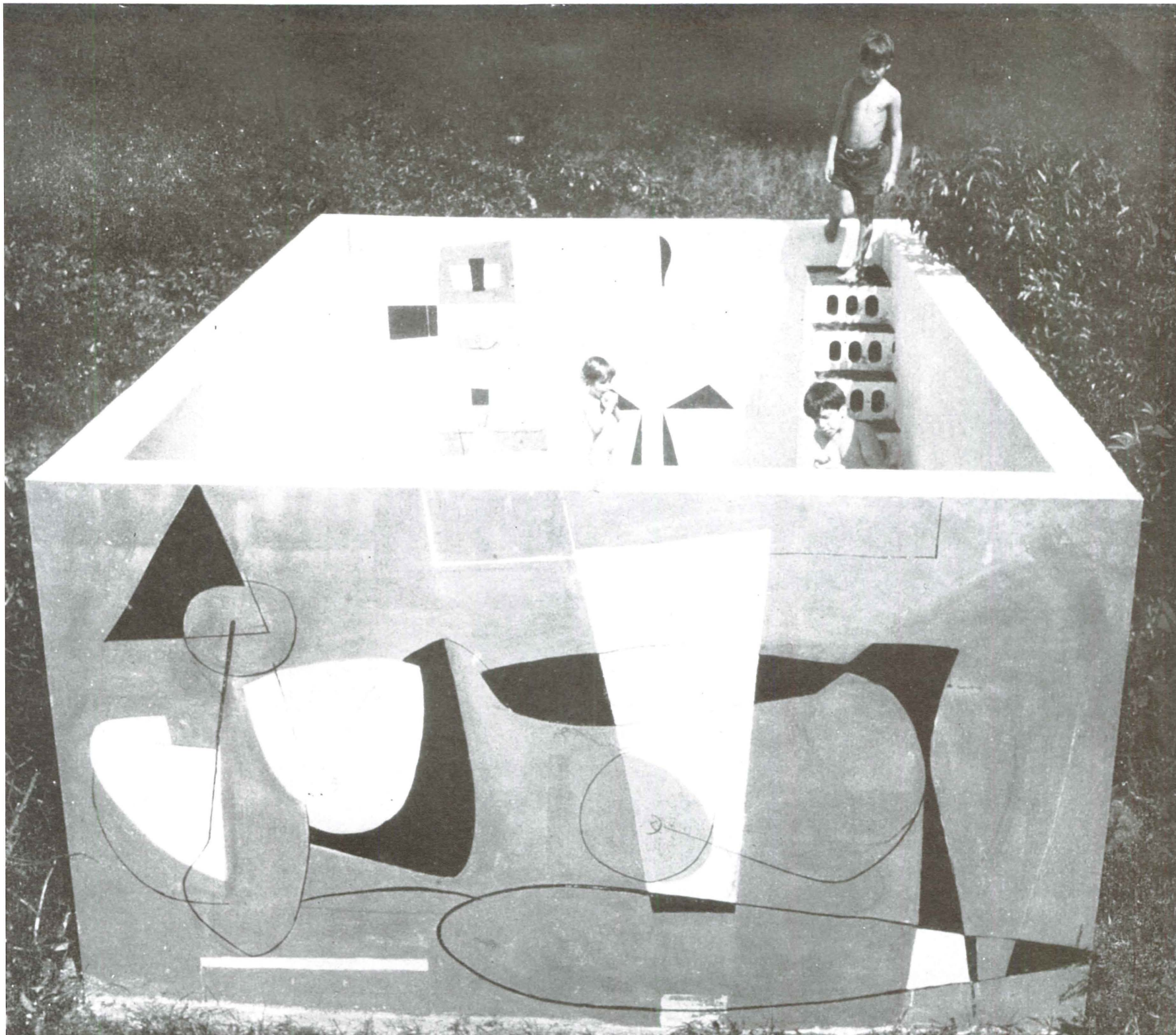
The prehistoric event of building the first wall was not immortalized by any cornerstone or memorial tablet. (It is this downright lack of evidence which often makes the business of the historian and archaeologist such a source of pure conjecture.) Perhaps, the first stone-layer, in his playful mood, was intent on building nothing but a wall—tall, square, and free. The idea of using it to support a roof may have come to him much later. But even a naked, free-standing wall—for all its abstract beauty—serves a purpose. It unfailingly provides shadow, being more dependable than a tree which sheds its leaves periodically. It braves the wind, defies the beast; it is a symbol of the upright man.

With time, the business of erecting a wall became an art, sometimes a secret art. We can not duplicate some cyclopean walls built thousands of years ago. We don't even know how they were built.

But then, we are quite ignorant of the beginnings of architecture. The Bible tells us about the beginnings of Man. But, for the truly inquisitive mind, it is so full of pitfalls that after centuries of readers' response, it still has to be explained from the

Continued on page 45





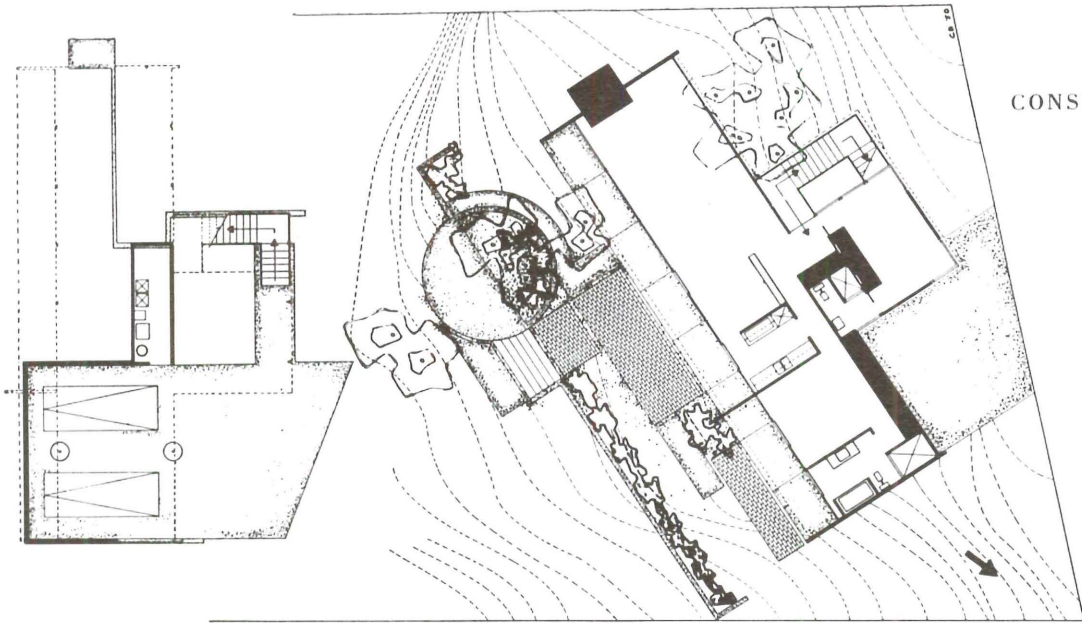
PHOTOGRAPH BEN ROSE

Solarium is a house without a roof. Walls are cement blocks, stuccoed and painted white. Floor consists of red brick, laid without mortar in sand.

Entered by stairs, the solarium has no windows or door. It affords complete protection against winds. White walls reflect rays to such a degree that on cold sunny days nude sunbathing is possible, when several layers of clothes are required outdoors.

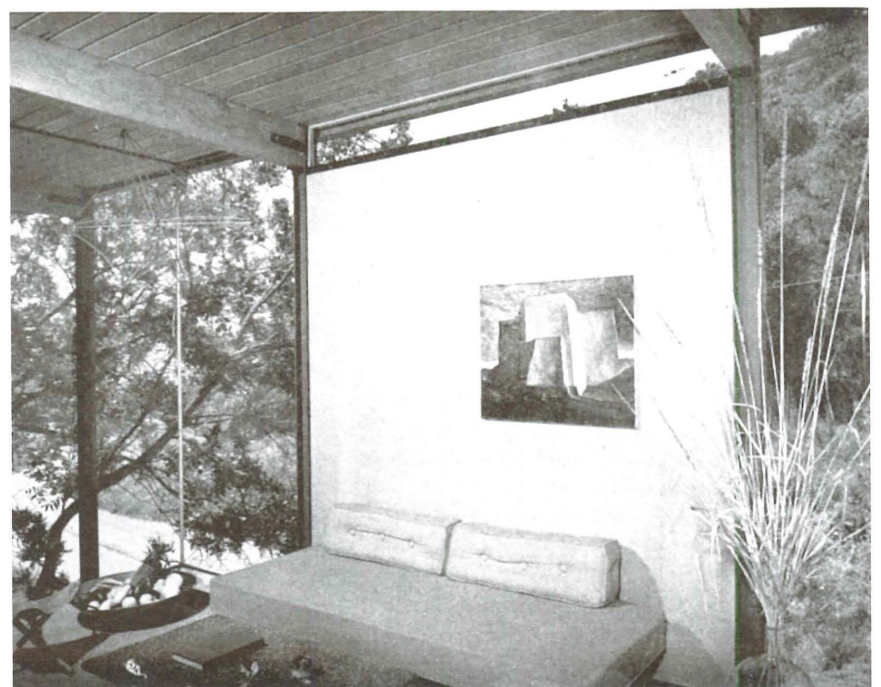
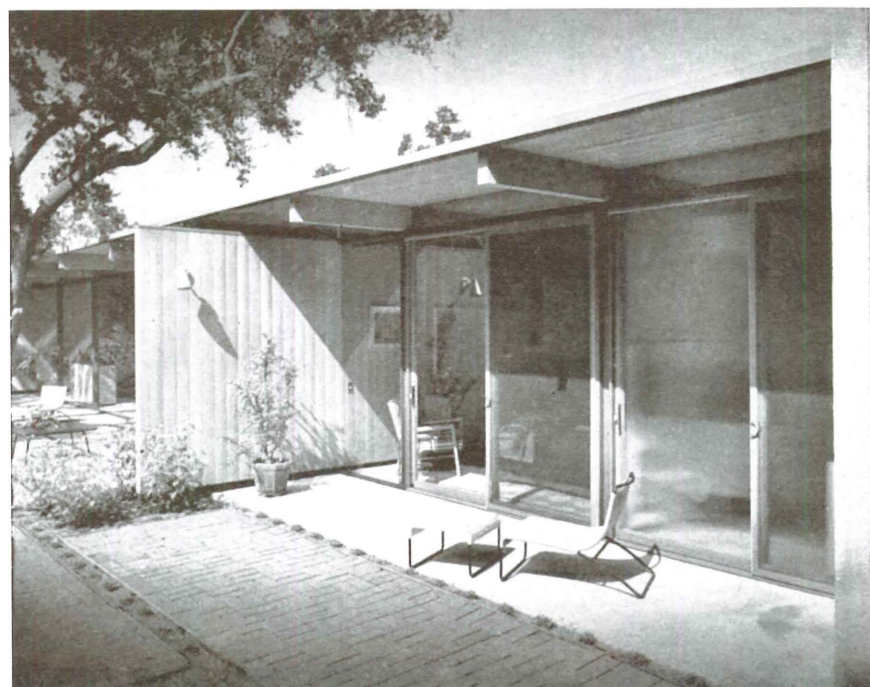
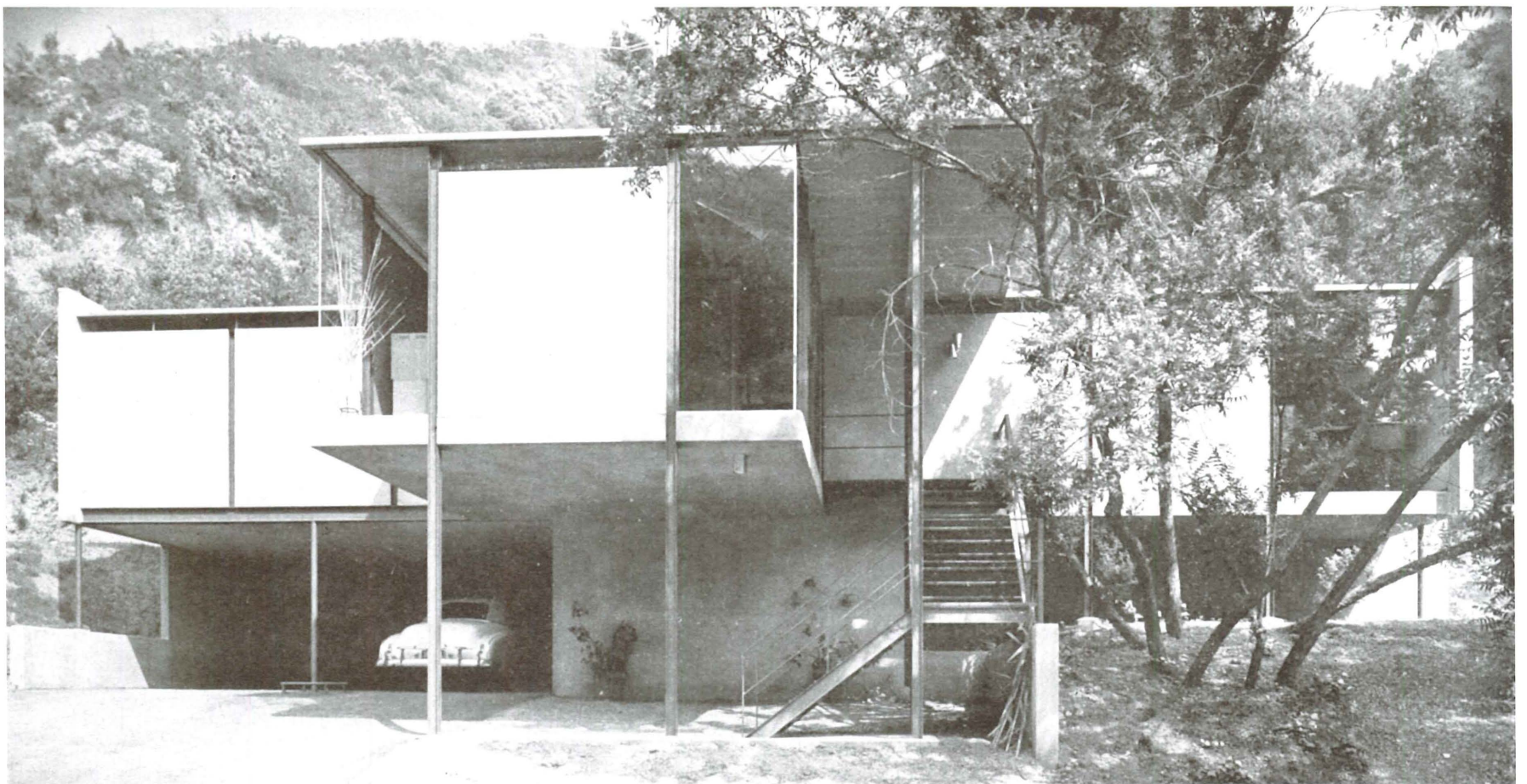
Right: Interior of solarium. Colors of mural: yellow, blue and black.





HOUSE BY CRAIG ELLWOOD

CONSULTING ARCHITECT: EMIEL BECKSKY
 CONSULTING ENGINEERS: MACKINTOSH & MACKINTOSH
 GENERAL CONTRACTOR: HENRY SALZMAN



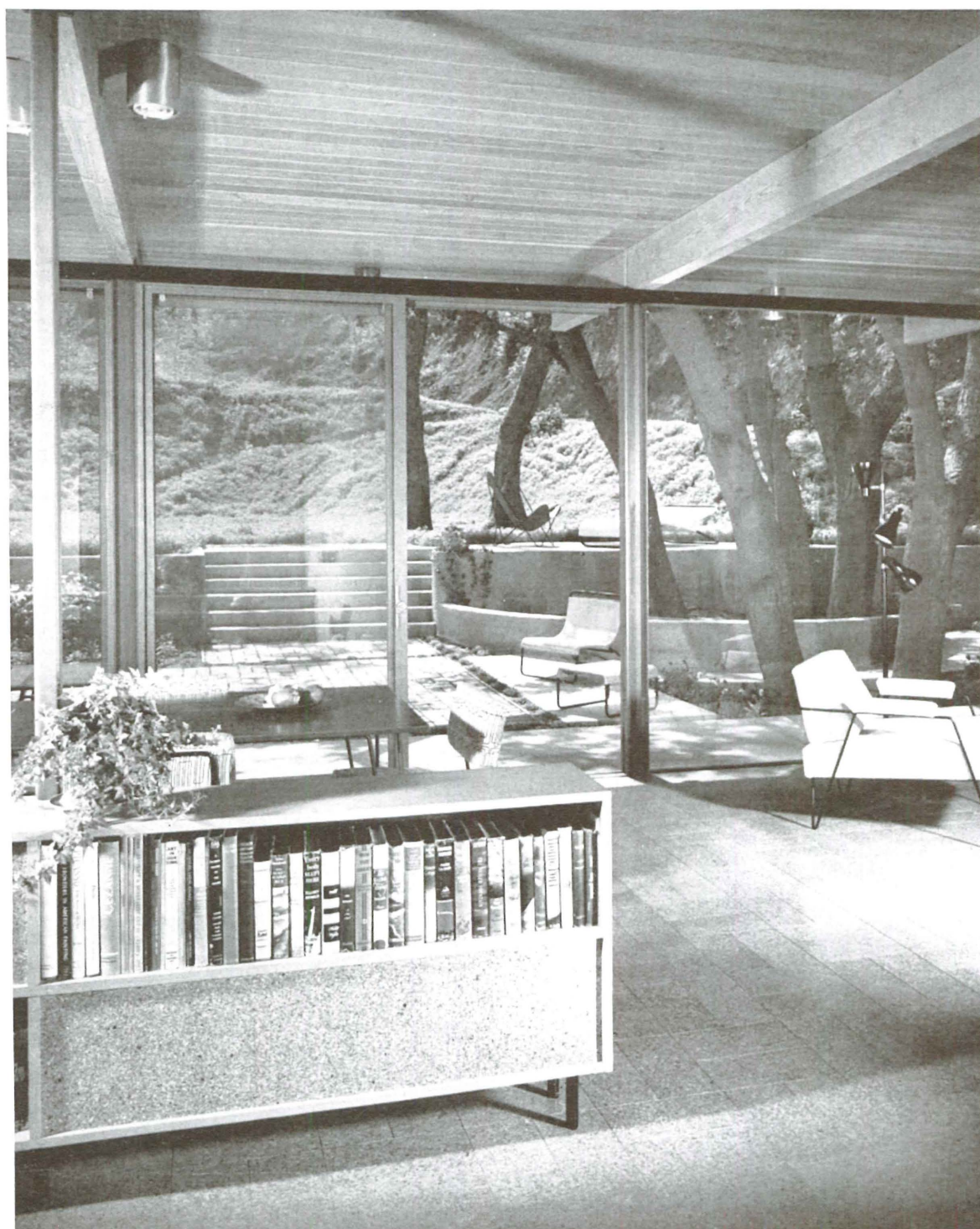
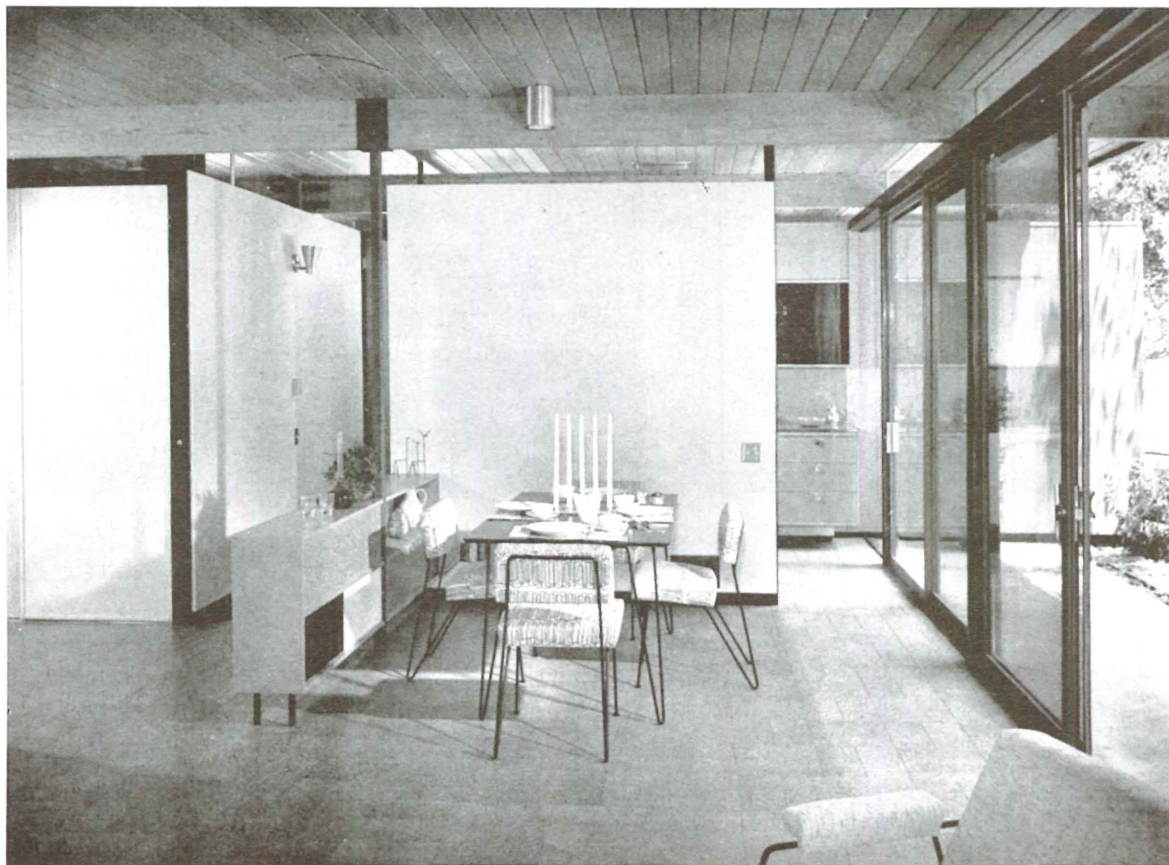
LOCATION & SITE: Located in a canyon abundant with live oak, sumac, toyon, yucca, manzanita, sugarbush, and black walnut, the site slopes upward from the street. Orientation and the basic structural theme were governed by the nature of the site—the plan was fitted among existing trees and paralleled to existing contours; an 8-foot modular structural scheme was selected for economy and ease of construction.

STRUCTURAL: The structural system is of modular rigid frames: 4" x 10" horizontal wood beams frame into 4-inch vertical steel H-columns on 8-foot centers. Column to beam connections are designed to withstand all lateral forces (seismic and wind), allowing the elimination of standard shear walls, and allowing the 64-foot length terrace-side wall to be completely of glass. Structural members, the beams, steel columns, and connecting straps and angles are exposed throughout to become an integral part of the architectural expression. The roof/ceiling deck is of 2" x 6" T&G, select structural, fir planking. The interior partition tops, exterior wall panels, and door and window heads are aligned with the underside of the beams; ribbon strips of clear glass (fixed and sliding) over these units extend to the ceiling—thus the roof deck plane appears to float free of the structure.

The floating roof and the glass wall provide abundance of light, visual freedom, and total definition of each element. The structure is not the typical shell of indefinable planes and slabs; walls are not pierced with windows and doors; and walls, in the conventional interpretation, are no longer walls, but rather free-standing space dividers. Space is not bound by the perimeter of the rooms; the uninterrupted motion of the ceiling pattern and the interpenetration of house and garden through the transparency of glass result in a visual freedom that suggests unlimited expanses beyond.

LIGHTING: Most interior lighting is indirect. All wardrobes and hanging wall cabinets are detailed to provide light coves. Where fixtures are specified, they are cylindrical aluminum cans and conical aluminum wall brackets.

EXTERIOR FINISHES: The incised verticals of the steel H-columns, the steel connecting straps and angles, and the steel stairs are emphasized by duplicating and reinforcing the fabricator's red lead rust-proofing prime coat. In complimentary contrast, and in respect for the integrity of the material, all exterior plaster is unpainted, retaining its natural concrete-like color and texture. Continued on page 44





MODEL HOUSE BY THORNTON M. ABELL, A. I. A.

For the Seventh Annual Construction Industries Exposition and Home Show of Southern California

Structural Engineers: Hillman and Nowell
Landscape Architect: Eric Armstrong
Construction: K. E. Griffin Construction Company
Furnished by Frank Bros.



This type of house, with interrelation of inside-outside spaces, required a fully integrated color scheme. Before the preliminaries were completed, basic colors were selected, colors that would occur on both inside and outside surfaces. As plans developed, all materials, stone, cork, tile, Formica, paint, etc., were selected to coordinate with the basic color scheme.

The roof rock is a soft foam green with eave fascia to match. The soffit of the overhangs and the acoustic ceiling throughout the house are a cool green-white. Structural mullions, sliding glass doors and frames are a dark olive slate color. Some interior and exterior walls are a warm neutral color, others a golden yellow or a deep green blue. Some exterior walls are pale mahogany T & G finished to a light gold color. Hardwood used in the interior is "Korina," a light honey colored wood with a clean finish. The Vinyl cork floor is a natural light cork color. Bouquet Canyon stone is used for the chimney and wall at entrance. This stone is dull green and warm brown grey in color. The terrace paving is a light green grey.

The house presents a blank wall to the drive, for privacy. Entrance is under a wide protective overhang. There are plastic dome skylights within the house along this wall to give a soft diffused light. Opposite the entrance, a floor-to-ceiling Korina panel shields the lanai from view. In front of this panel is a Herman Miller slat bench with a handsome plant and accessories. In the entrance is a storage space to hold a movable television set and other supplies and equipment. A Korina storage wall separates the entrance from the living room. Generous space for coats, etc., is on this side. Indirect lighting is concealed in the top of this case. On the living room side is a desk, shelves for books, built-in radio and record player, speaker, and record storage.

The living room is a place entirely out of traffic. Large lounge units by Martin-Brattrud, designed by Greta Grossman, upholstered in a deep brown tweed, with a coffee table and light metal and rush chairs by Van Keppel-Green, a large upholstered unit by the same designer and ottoman done in a rough orange fabric, make a pleasant place for lounging and conversation near the stone fireplace. The rug is a deep pile light beige in color. The movable T. V. set can be plugged in in the lanai; glass walls open the living room to the terrace and sun trap.

The lanai is really a triple use room. It is a glass room, but with sliding and fixed panels of Korina separating it from the living room and entrance. Other sliding panels of Korina and Plymolite translucent sheet plastic separate it from the passage to the bedrooms, yet it can be opened to the living room, entrance, lanai and terraces to act as one large space. On other occasions, the lanai can be used as a guest room or a private sitting room by closing the sliding panels. Furnishings in the lanai are light in construction. The dining table has a glass top and

metal frame by Milo Baughman; chairs, from Van Keppel Green, are black metal, with foam rubber pads in natural color linen. There is a George Nelson couch with foam rubber pads with rough fabric covering in deep yellow. With the couch is a tripod table and a leather and metal campaign chair. Curtains in the lanai and living room are unlined loose texture green grey fabric. At one side of the lanai is a gay yellow wall with book shelves, luminous indirect lighting. A large storage closet will hold games and

patio equipment, plus space for future needs. The master bedroom and bath form an entirely private unit. Generous and well-equipped wardrobes, drawer units and tiled dressing counter with lavatory form one wall. A luminous ceiling provides light over the wardrobes and at dressing counter as well as indirect lighting for the room. The storage units are concealed by sliding panels. Curtains in this room are the same as in the lanai. The spreads for the beds are of a fabric with oyster background and dark green

geometric pattern. A lounge chair in deep gold color linen, a small metal table and two metal Eames chairs in carriage cloth with a gold upholstered dressing stool complete the furnishing. The floor in this room is a green blue carpet. Three walls in the master bath are light yellow tile, the fourth wall is lemon and grey Ceratite. Opposite is a Formica counter at the lavatory with a large mirror. The shower and toilet are compartmented with sliding chrome frame and

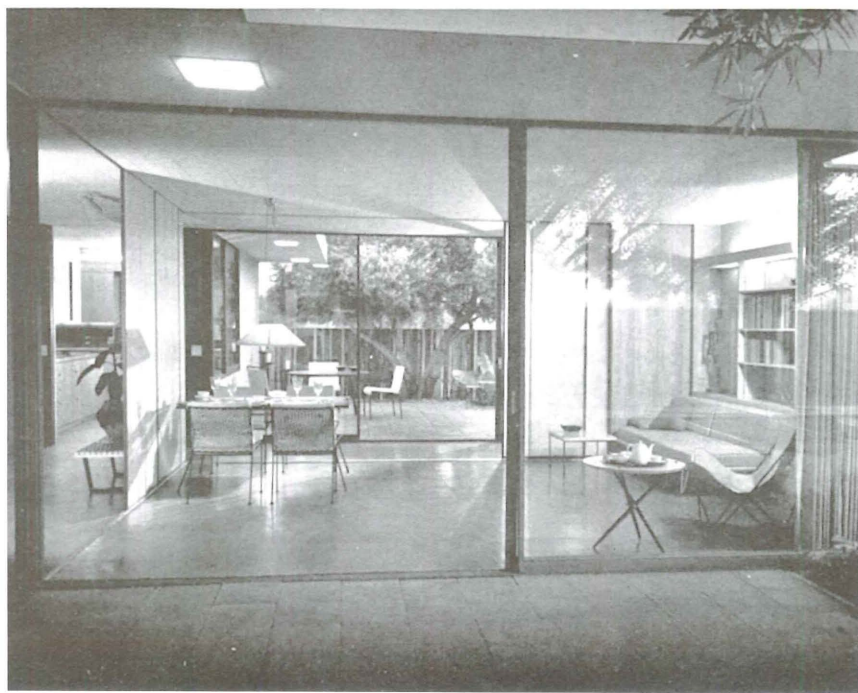
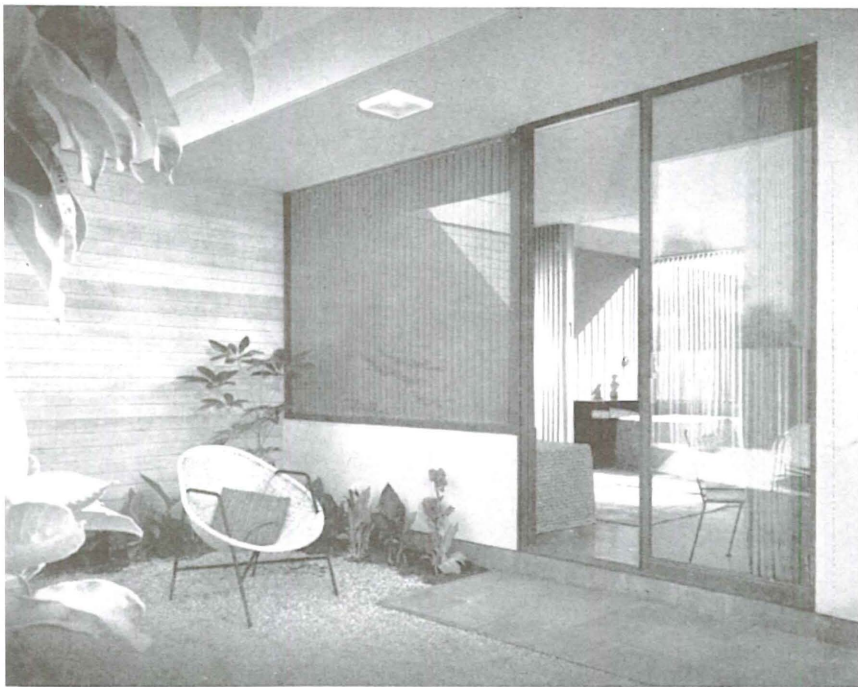
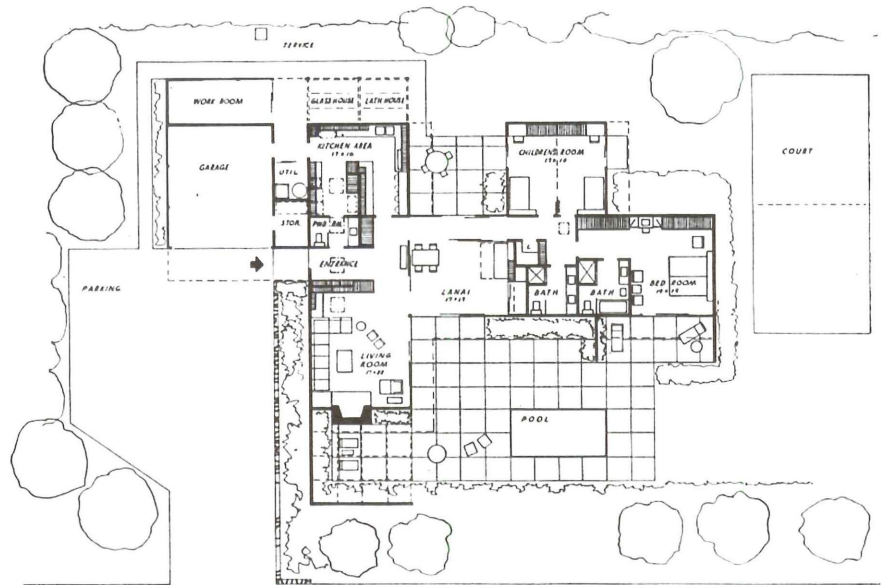
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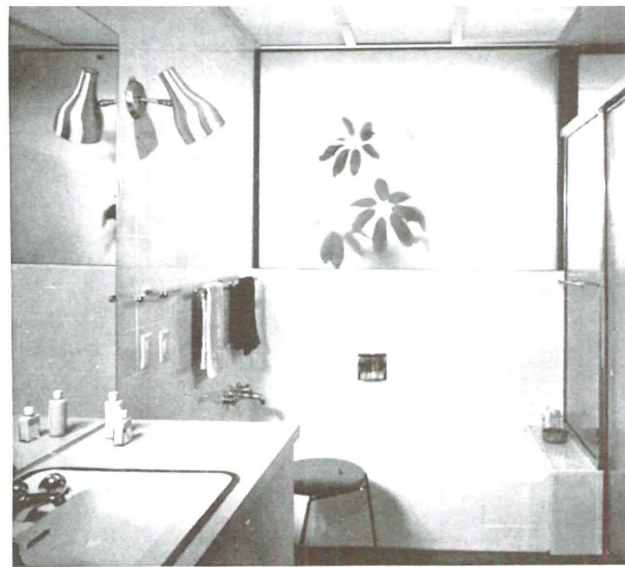
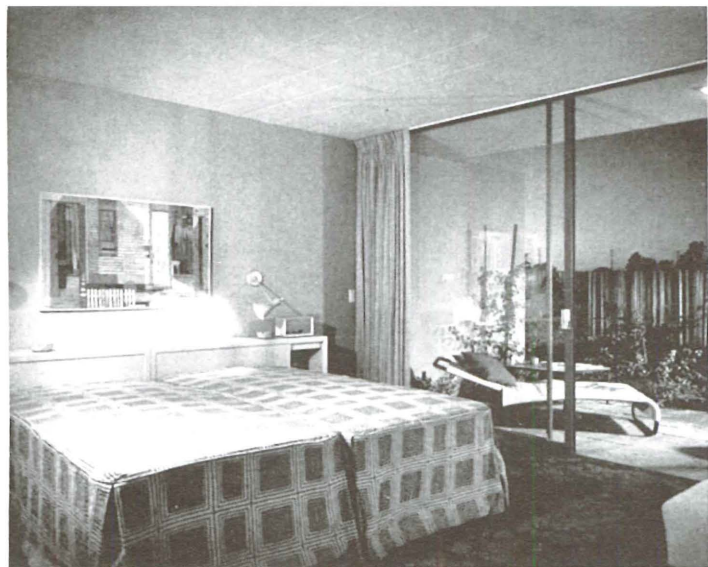
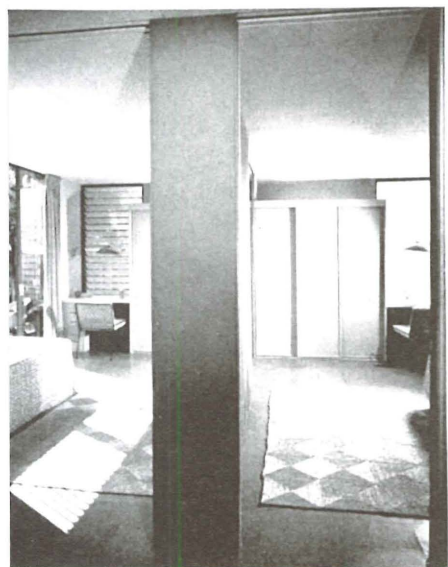
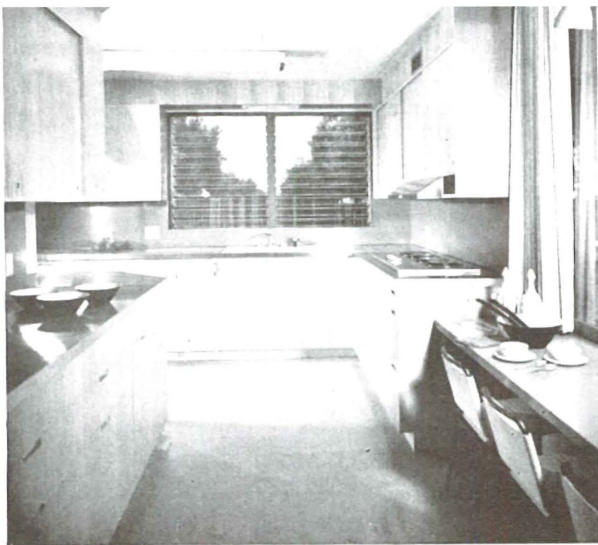


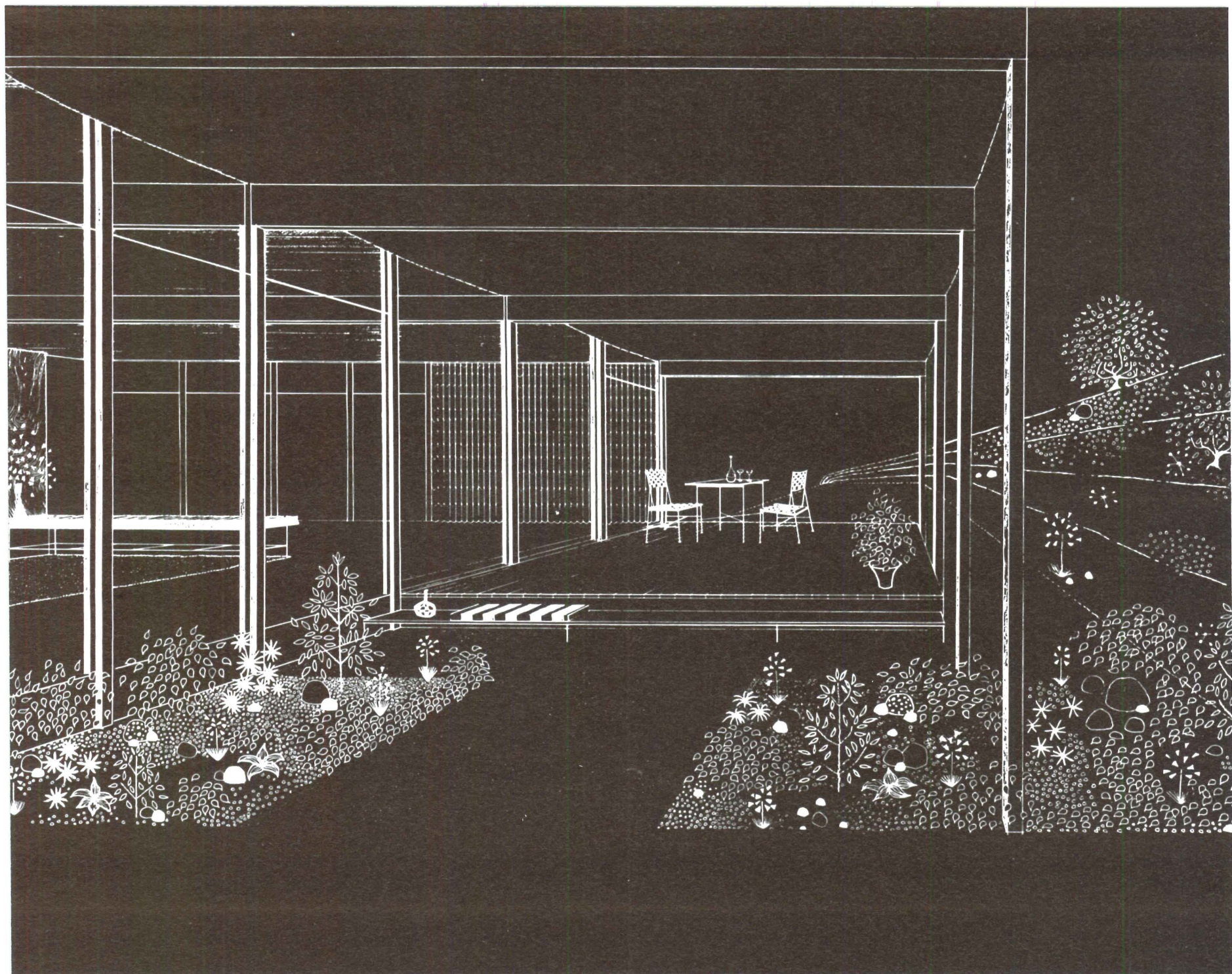
This house of 2192 sq. ft. is designed to accommodate an average size family. There is a living space, out of traffic, a lanai for dining and recreation, with sliding panels as separation so the lanai can become an extra bedroom or a second living area. The lanai opens one way to a dining and play patio and the other to a living patio. Sliding doors open the whole central part of the house for parties. The kitchen overlooks the dining patio. The children's room can become one large or two smaller rooms by means of a folding partition. The master room and bath is spacious and separate with a shielded terrace. A second bath is on the hall for the children and guest. There is a powder room accessible from the entrance and also from the kitchen area. Beyond the living room is an extension of the living terrace to a quiet sun trap area protected from view and wind for lounging. Near the kitchen and behind the garage is a work room for family construction projects, a green and lath house adjoins it. Off the car shelter is a storage and trunk room with a freezer.

Construction: a structural wood frame on a radiant heated slab, a flat roof plane, insulated, with natural color rock surface. Certain exterior walls are hardwood T & G, others are exterior plywood. Glass walls are fixed glass, sliding metal and glass doors, and glass louvres. The masonry wall at the entrance and the chimney are stone. The terrace is paved with Kemiko acid stained concrete units. Interior walls are drywall construction. Ceilings throughout are treated acoustically. The floors are cork.

MODEL HOUSE







HILLSIDE HOUSE

DAVID WAHLER, DESIGNER

Mackintosh & Mackintosh, Consulting Engineers
A. H. Cooke, Civil Engineer

This house has been developed with four specific objectives in mind: 1) To develop a house using all pre-cut modular parts. 2) To design a simple means of erecting these parts which can be flexible enough to meet the requirements of many housing problems. 3) To provide heating duct, electrical and plumbing runways for the utmost ease of installation. 4) To develop a type of construction that can be competitive in cost to the popular frame and stucco house.

The primary modular parts of the house for walls and roof, will be honeycomb structural insulated panels, the floors $\frac{3}{4}$ " plywood over 2 x 12 joists, the windows, extruded aluminum frames with operative sections from 7'-0" to the

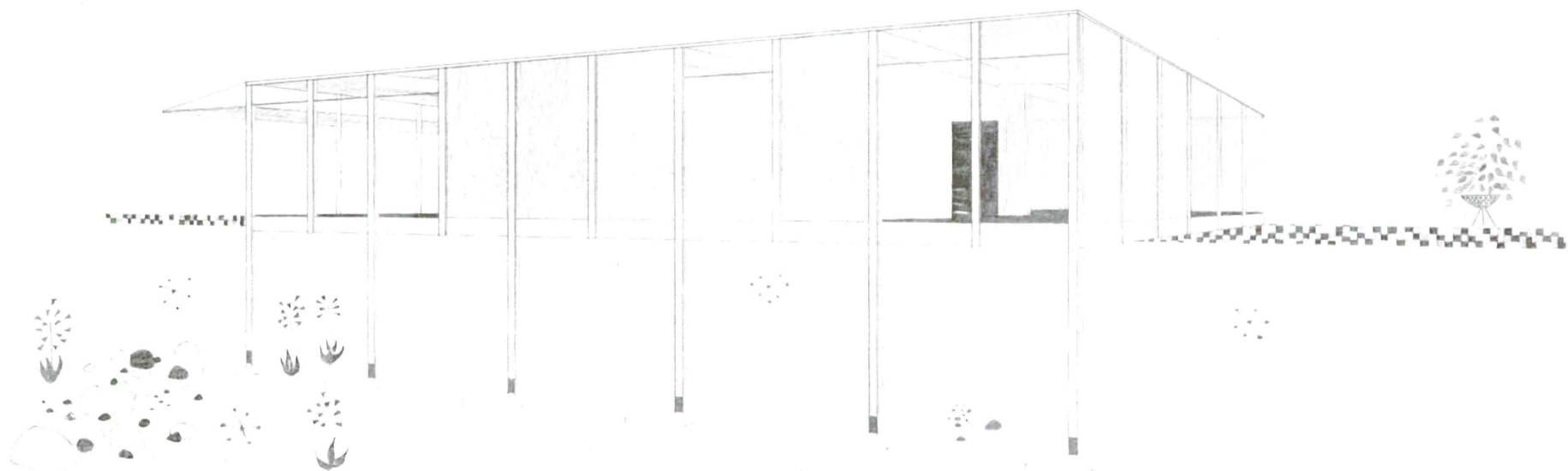
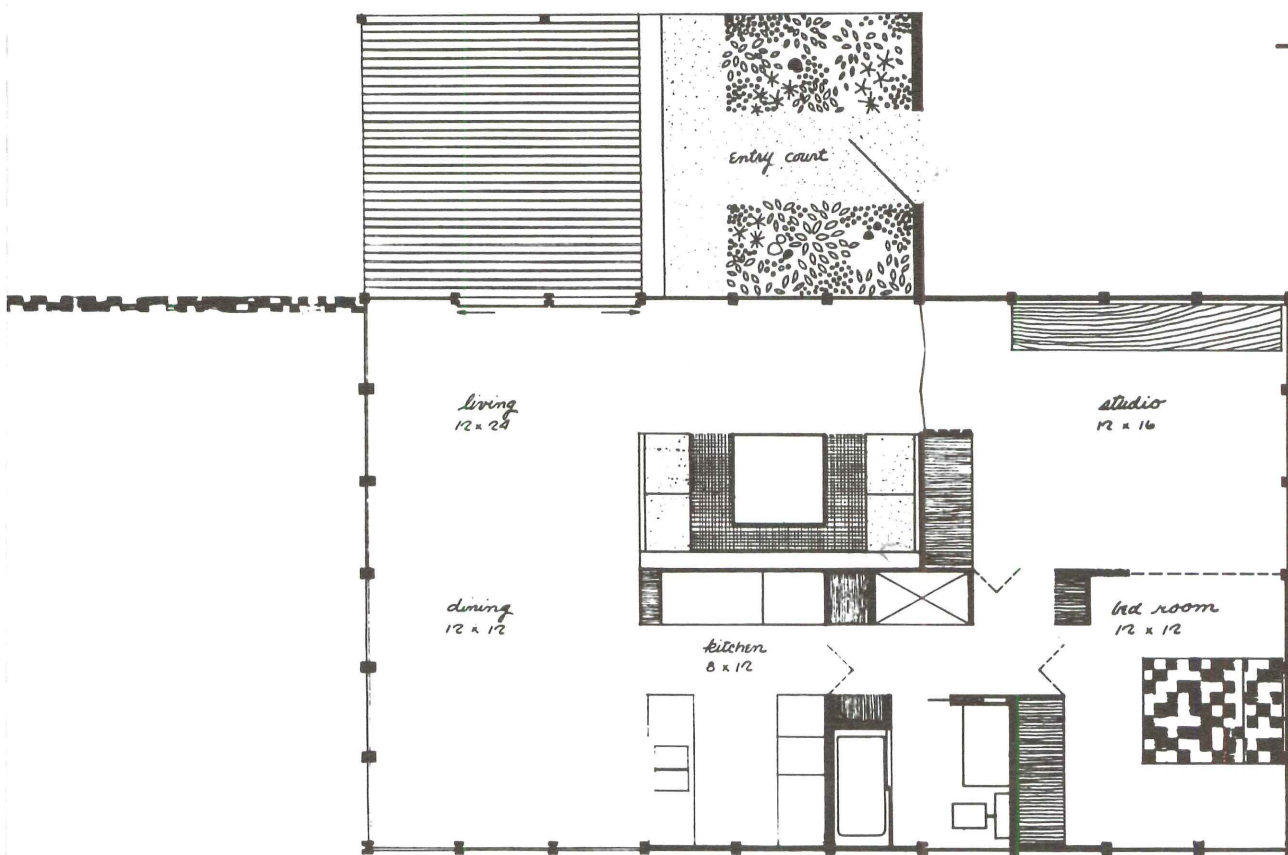
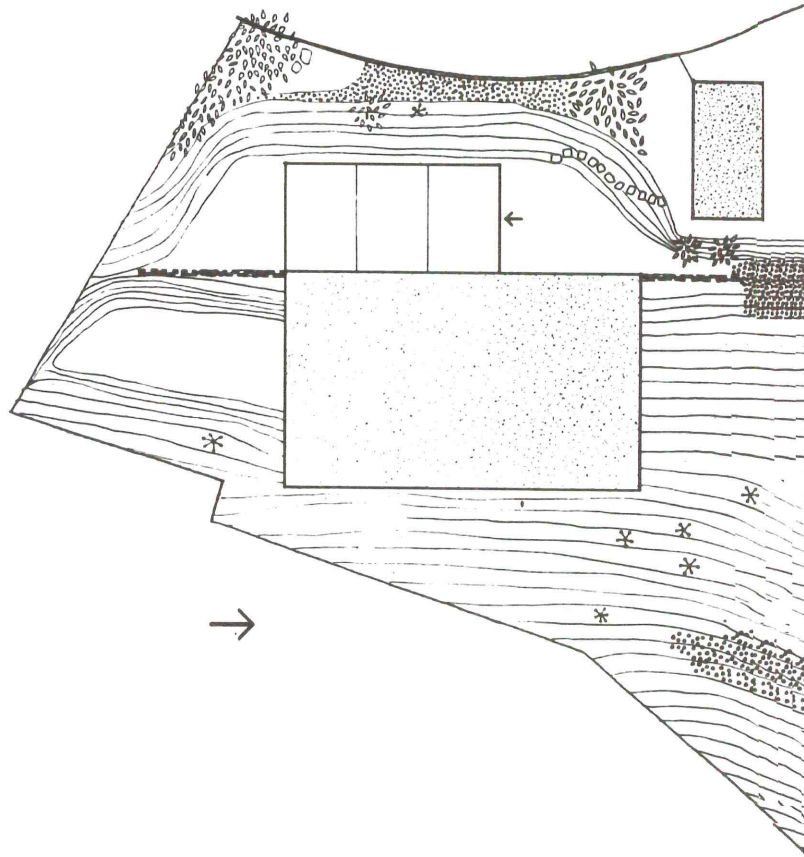
ceiling. The frame of the house is to be post and beam; the posts a pair of 2 x 4 at 4'-0" on centre, will act as structural members to carry the roof load, and at the same time will serve to sandwich the wall panels, which will be glued and bolted together. The aluminum window frames will be installed in a similar manner, using a 2 x 3 filler block which will be glued and bolted to the 2 x 4 leaving a stop for the positioning of the frames. All columns will be provided with a clear runway to accommodate required wiring. The 4 x 12 beams spanning the full 24 feet of the house, will be 8'-0" on centre with 4 x 8 honeycomb structural panels serving as roof and ceiling. The roofing material will be four layers of 15 lb.

felt and white gravel.

To allow utmost flexibility of the plan, only bath, kitchen and utilities will be fixed. Movable storage units and aluminum ply screens will serve to partition rooms and provide required privacy. Exterior doors will be sliding metal frames from floor to ceiling. The honeycomb wall panels will be faced with $\frac{1}{4}$ " white mahogany both sides, while the ceiling panels will be of white birch, and the interior partitions and storage of black walnut plywood and white canvas over d.f. plywood. All structural members will be painted white. Additional color will be provided in fabrics and accessories. The finished floor will be sand color linoleum throughout.

This project, which will soon be under construction, is being carried out with the cooperation of the following manufacturers:

Armstrong Cork Company (Royal Shade Company)
 Chambers Corporation
 Crane Fixtures
 Day and Night Manufacturing Company
 Graining Enameling Company
 Moen Valve Company
 Payne Furnace Company
 Russell Heating Company
 Scalamandre Silks, Inc.
 Serval, Inc.
 Southern California Gas Company
 Sunview Metal Products
 U. S. Plywood Corporation

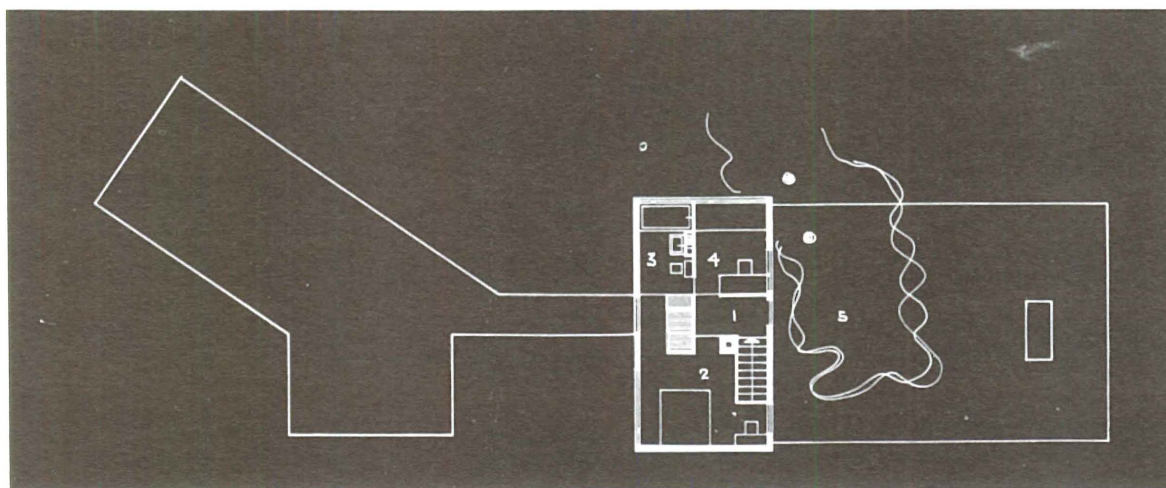
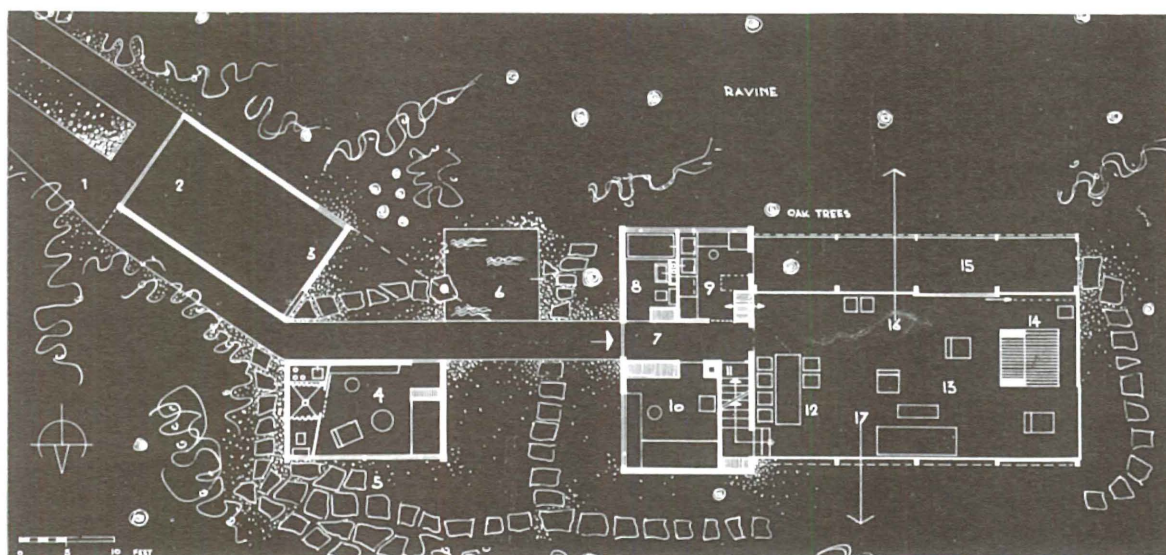




HOUSE IN INDIANA

DESIGNED BY OTTO KOLB
RIDI KOLB, ASSOCIATE

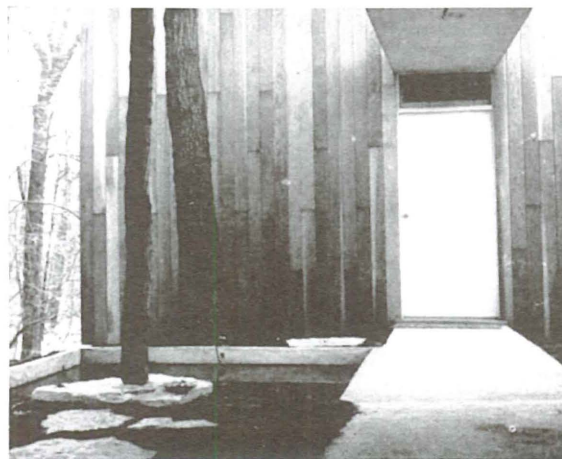
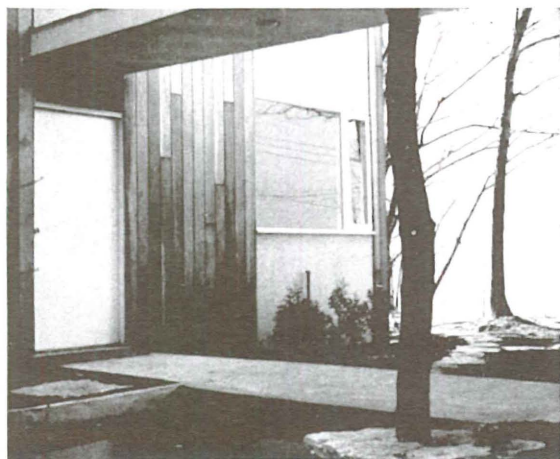
Robert Becht, Contractor



- 2. Garage
- 3. Workbench
- 4. Guest House
- 5. Terrace
- 6. Pool with patio
- 7. Entrance hall
- 8. Bathrooms
- 9. Kitchen
- 10. Guest room
- 11. Basement stair
- 12. Dining area
- 13. Living area
- 14. Fireplace
- 15. Porch
- 16. View into the ravine
- 17. View toward the lake

UPSTAIRS

- 2. Master bedroom
- 4. Study
- 5. Terrace with oak tree



Location: Indiana sand dunes 80 miles from Chicago. On the north and west sides the site overlooks Lake Michigan and to the south a densely wooded ravine and hill. It was necessary to cantilever one side of the house into the ravine and develop a long narrow plan in order to use a natural terrace in front of the building. The house is built into the trees and carefully planned to preserve an old oak which was permitted to grow through the porch.

The longitudinal development of the house made it possible to change the aspects of the view with different contrasts. As one enters the main part of the house through a narrow hallway which leads to guestroom, bathroom, and kitchen, one arrives in the living room where the view is open in all directions.

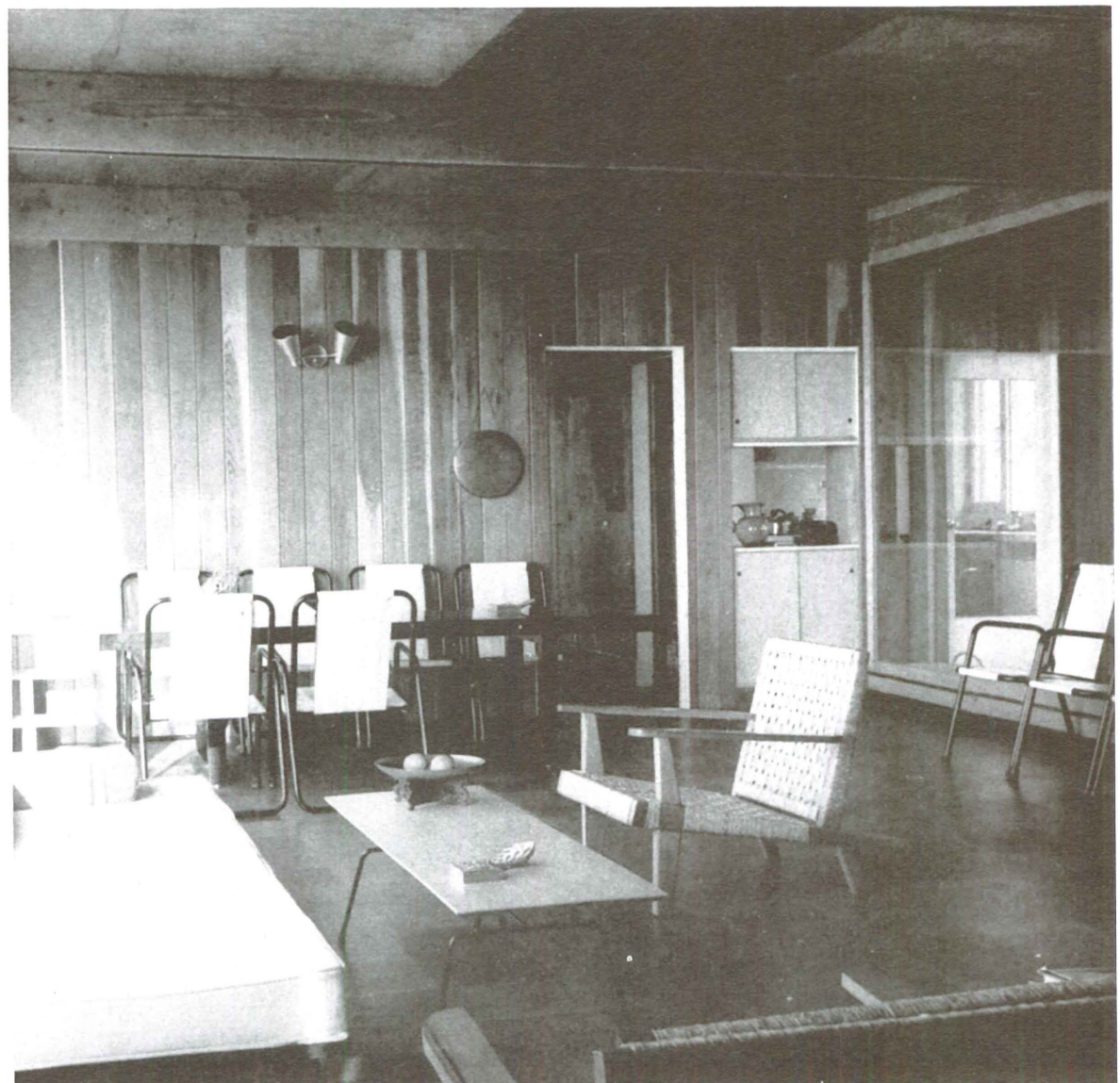
All the rooms of the two-story block have been kept at minimum dimensions to use the luxury space in a 32 by 24 foot living room.

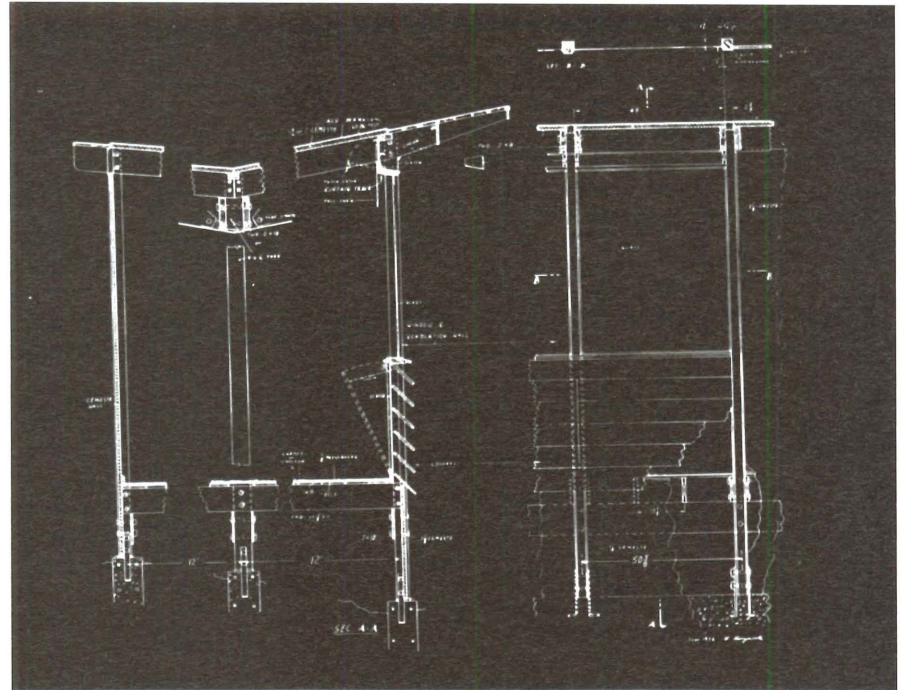
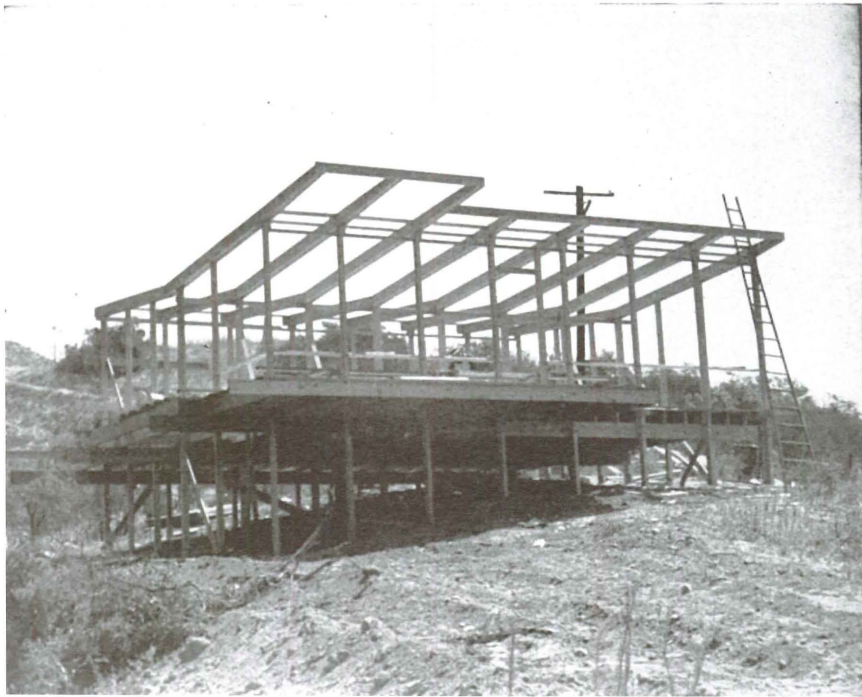
The inclination of the garage against the main building was determined by the terrain which levels gradually toward the roadway.

The garage and guest house are a light structure while the two-story block serves as anchor of the building groups and has diagonal siding as additional reinforcement making it also possible to have the light structure of the living room lean against it.

Redwood was used on structural parts only, outside as well as inside. The filled-in parts below the windows are transite on the outside and birch plywood inside. The bathrooms have three white walls and the structural outside wall is redwood. Throughout the whole house the floors are cork tile. The fireplace was treated as a free standing unit with two bearing brick walls connected with a plaster curtain on both sides. On one side the dug-out pit in the floor enables one to sit comfortably around the fire on the floor level. The forced hot air heating system and the hot water heater are located in the basement below the two story block.

All wardrobes, cabinets and closets are built in. The armchairs in the living room are from Mexico and the dining chairs are inexpensive aluminum porch chairs refinished in black enamel and white leather seats and backs.





Site: outside of Santa Barbara on an isolated hilltop eleven hundred feet high with a panoramic view over the ocean to the south. A strip of coast line and the city to the west, and the mountains to the north, call for large windows in every room on three sides of the house. The location being well above and away from the coastal fog necessitates excellent roof insulation and good cross-ventilation. Insect pests make screening of all ventilation areas necessary, therefore large areas of screened ventilation louvres over and under the fixed glazing were the best solution.

The basic design problem is that of most modern houses for indoor and outdoor living: to find a construction method providing large expanses of fixed glazing plus screened ventilation openings, alternating in a pleasing and orderly pattern with an about equal, or frequently even smaller, expanse of well-insulated outside walls.

The experience is familiar; such a deviation from the standard frame house construction drives the price up anywhere from thirty to sometimes even one hundred per cent. Consequently, the further problem was added to find a construction method which provides these features for the price of a cheap standard frame house.

The solution is shown in the photographs and drawings using the system described hereafter.

Continued on page 45

A MODULAR CONSTRUCTION SYSTEM

DEVELOPED BY HENRI MORGENROTH



FEATURES OF THE TWO-STORY HOUSE:

1. High window wall on north side of main living room, to get mountain view at any place of room.. The resulting high north front makes room for a second story over kitchen, dinette and bathroom.

2. Cross ventilation in bedrooms, therefore the second-floor bedrooms extend only over half the house width.

3. Modular Design to make use of 4 foot
3. Modular Design to make use of 4-foot
Cemento Board Panels for roof and outside

4. Simple square shape, divided by vertical lines of uprights and horizontal line of ventilation louvres.

5. Ample screened ventilation flaps over and under fixed glazing. Drapes do not obstruct ventilation. (See detail.)

6. Floor plan to allow perfect privacy for each member of the family. Big living room acoustic insulated through single, double-door, passage to rest of house and through acoustic insulated wall. Many doors have no locks, but only hydraulic closers. No door slamming, no argument about left-open doors. Terrazzo floor prevent drumming.

Second floor carpeted and standing on its own uprights. This floor was erected first, thus becoming a scaffold. Vibration of upper floor is not transmitted to the main frame. The resulting double rows of uprights are used for shelf, closet space and a sliding wall.

7. Step saving for kitchen and dinette: Storage under window shelf in reach of seat at dining table.

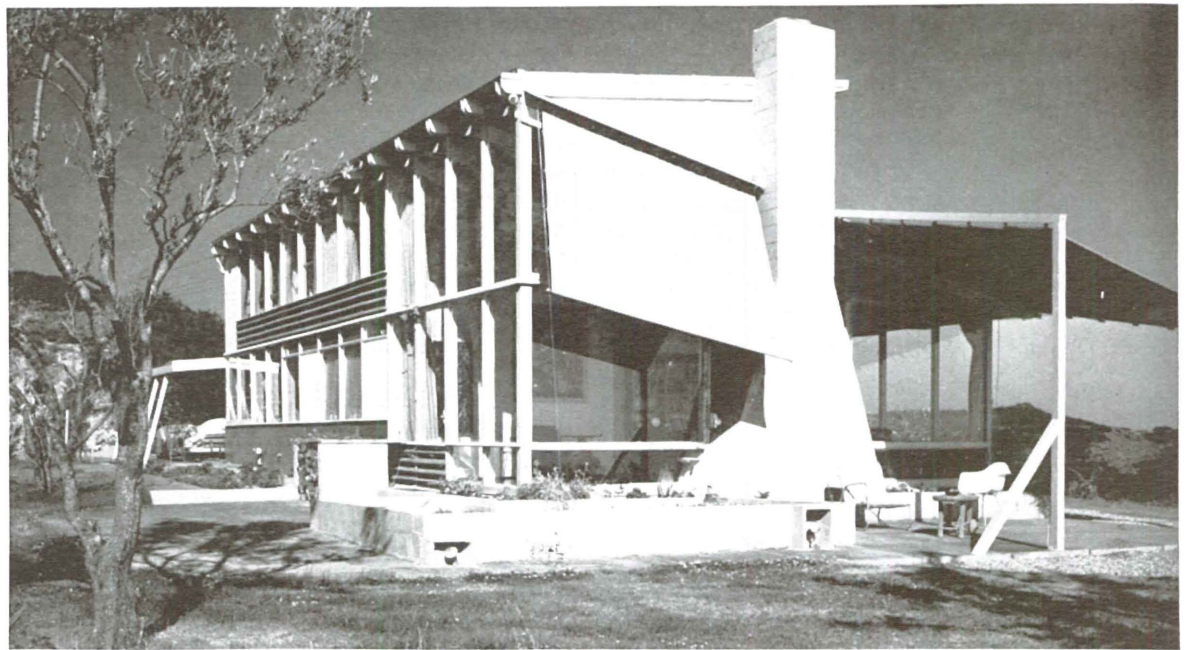
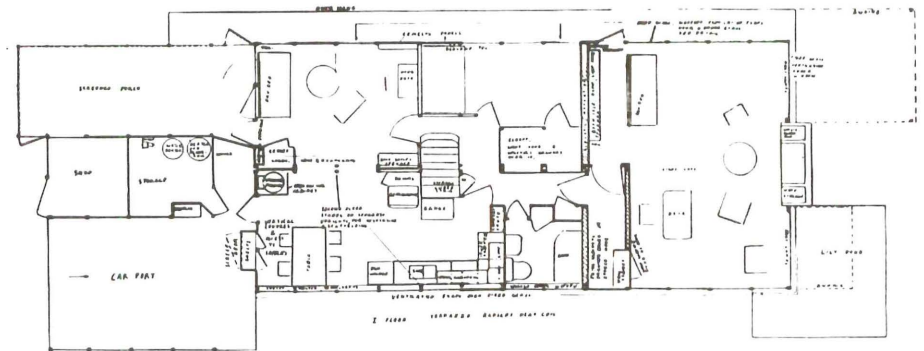
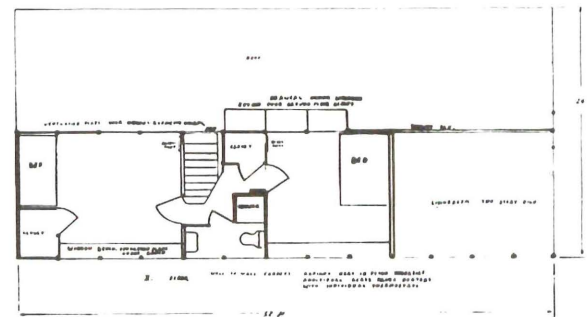
Supplies loaded through screened door from carport directly to storage shelves. Inside doors to these shelves treated as ventilation louvres.

Second small refrigerator for milkman outside in carport.

8. Heating: Radiant heat coil in floor slab of ground floor. Additional heaters and heat lamps for quick heating.

In second floor bedrooms, heat coil in floor under-dimensioned. Additional heat with thermostatic-controlled Glass Panel Ray heaters. Thus individual quick control in bedrooms is possible.

9. Structural members all bolted. Special bracing provided because of high wind on hilltop and in order to compensate for loss of bracing in window walls. Two inclined columns frame the sloping fireplace. Furthermore, most partitions contain a 4 x 4 brace. The cut shows that the 2 x 4 are nailed to the uninterrupted brace.



MODEL HOUSE

continued from page 33

Plymolite enclosures. Bathroom lighting is provided by luminous ceiling which gives a glareless uniform light. An infra-red heat lamp is wall mounted for spot heating. There is space near the tub for a drying stool. The floor in the shower and the curb are golden brown ceramic tile. The children's bedrooms can be combined into one large or two smaller rooms by moving a Modernfold partition between. In daytime the room can be a playroom when the children are younger. These rooms open on one side to the dining terrace, the other side to the rear garden. There is a wardrobe and drawer unit in each, with a desk for study and Van Keppel-Green metal chairs with pad. The walls are a cool grey, the folding partition is a warm beige. Blinds by Vertical Blind Company of a sage sand color fabric, with matching fabric at the sliding doors, control the light and view. Spreads for beds are a yellow print fabric. Black headboards provide storage. In the bedroom hall is a large walk-in cedar-lined closet with sorting shelf. There is a utility closet for vacuum and cleaning equipment. The second bath is for the children and for general use. Three walls are light grey tile with the fourth wall grey blue and green basket weave Ceratite. There are two lavatories set in a blue green Formica top counter. The shower and toilet are in compartments with enclosures. Luminous ceiling is also used in this bathroom.

The powder room is lighted by a skydome in the daytime and luminous ceiling at the lavatory at night. Sliding Plymolite panels enclose the toilet. Walls and counter are Sanilite sheet Vinyl in a light lemon buff, with deep yellow front on the lavatory counter. A large mirror over the counter increases the apparent size of the room.

All cabinets in the kitchen and laundry area are Korina finished natural with counter tops and splash of medium blue Formica. There is a breakfast bar with sliding metal windows to permit serving to the dining patio. Fine split bamboo hung vertically can be drawn at this window to give privacy when desired. Cabinets behind the breakfast bar provide space for a tea cart, planning area, linen and silver, trays, and dishes above in wall cabinets. The counter top is stainless steel at the built-in gas range top with a hood and exhaust fan over. Food preparation center adjoins the range and sinks. There is a section of counter with hardwood top at the work center for mixing, etc. Concealed towel dryer, built-in elevating mixer shelf in case, food storage, under counter dishwasher and garbage disposal unit, all combine to make an efficient working unit. Next to the gas refrigerator is a ventilated cooler for non-refrigerated foods. Opposite and separate from the range top is a built-in gas oven assembly, stainless steel front, and counter adjoining.

The laundry is a part of the kitchen area but is so arranged that it is an entirely separate work center. There is a built-in laundry tray, counter and linen bins below. Equipment includes automatic washer and dryer with ironer opposite. Continuous storage cases are above. Cleaning equipment is stored in a large utility case. The powder room is accessible to both the entrance and the laundry and can be used without entering the living area.

Car shelter, storage room, work room, green and lath house complete the facilities. Opening to the living room, lanai and master bedroom is a large terrace where much of the family living and entertaining can be done. At one end is the sun trap with metal lounge chairs for quiet sunning and perhaps reading. Tangerine color Van Keppel-Green chairs and coffee table in metal and glass form a group near the pool. The bedroom terrace has a Van Keppel-Green metal and string chaise; dining table and chairs by the same designer are used on the dining terrace between the kitchen and lanai. Stanley Young, of Frank Bros., worked closely with the architect on the furnishing of the house. The landscaping for this house is designed to complement and extend the interior and exterior spaces. The planting material was selected and provided by Evans and Reeves; there are rice plants, mealianthus, bananas, cannas and many types of succulents, all with interesting leaves and forms. Special care was taken to choose foliage colors to be in harmony with the color scheme of the house.

Planting colors and shapes are equally important to the overall design as the fabrics and textures of the furnishings. All selec-

tions and arrangements of planting were made with the unified design of the whole scheme in view.

ARCHITECT'S NOTES ON MATERIALS: Mahogany T & G by Western Hardwood Lumber Company makes a very durable exterior finish, with a handsome appearance. Armstrong's "spatter random" acoustic tile is used throughout the house on the ceiling. Acoustical treatment of kitchen and baths is not frequent, although these rooms probably need it as much or more than other rooms.

The random pattern and slight bevel on joints gives an all over texture; the tile was furnished and installed by the R. W. Downer Company. Dodge Vinyl cork tile is used everywhere on floors except for carpet in the master bedroom. This tile makes a handsome floor, is resilient and has a surface that is impervious to staining and wears particularly well. It was installed by Home-craft Venetian Blind Company with new adhesives and laying methods that make it possible to use it on any slab.

Drywall was selected for wall finish in the house, and was installed by the Wayne Vaughan Company. The materials include Kaiser Board, tape and metal corners; installed neatly, with true to line surfaces, it provides an excellent surface for painting.

Walls and roof are insulated with Owens-Corning Fiberglass installed by California Insulation Company.

All interior doors are sliding doors. Frame assemblies, pockets and top-hung type hardware by Nu-Dor Manufacturing Company are integrated with the construction to give a complete opening floor to ceiling for full height slab doors. The doors are finished to match adjacent walls so that the impression is that of a part of the wall moving rather than of a separate opening. Sliding panels around the lanai, at wardrobes and other sliding space dividers are prefabricated units by Woodall Industries. The assemblies include recessed aluminum head tracks and extruded aluminum floor tracks. The panels have tubular metal frames and bottom rollers, etc. In the lanai, some of these panels have Korina plywood applied to both sides, while others have Plymolite translucent sheets of clear plastic. The wardrobe panels are standard Masonite. The design of these panels prevent warping and they are a good solution to the problem of simple space dividers.

Slide-view metal sliding doors are used throughout. These units are floor to ceiling in height with head frames set flush with ceiling. This type of sliding unit permits large panels of glass to move easily to give ready access from rooms to outdoors.

Where ventilation is required, Win-Dor operated glass louvres (jalousies) distributed by Acme Specialties are used. Glass louvres give a minimum of obstruction and frame, yet provide full opening ventilation.

Roll-Away screen distributed by Tension-Tite Window Screen Company and installed by Hollywood Roller Screen Company are used at the glass louvre openings. The head box and jamb channels are recessed. When not in use, the screens then are not apparent.

Wascolite Skydomes were selected for skylights in the house. The plastic domes give a soft light and are extremely simple in design and installation. Corrugated sheet Thermo-Plastic, a non-reactive translucent material, is used for exterior screens, for terraces, walls of service areas and roof of the green house. Flat sheets of this material are used for sun shades at the sun trap and throughout the interior of the house in sliding panels at lanai, powder room and for bath enclosures. The material used is Plymolite, by the Plymold Company and distributed by Mahl Steel and Supply Company.

The interior cabinets are made per architect's details. U. S. Plywood Company "Korina," a blond hardwood plywood is used for cases in the living room, panels at lanai, and cases in kitchen and laundry. Cases that are painted, elsewhere, are Novoply, a product of U. S. Plywood Company. It has many advantages among which is a great resistance to warping as well as providing a fine surface for painting. Aromatic red cedar plywood is used for walls of linen closet and for drawers in wardrobe case.

Glazed tile walls are by Pacific Tile and Poreclain Company. Plain color Ramona tile and Ceratite patterned tile were used. Shower floors and curbs are natural clay ceramic tile by Mosaic Tile Company. Mosaic quarry tile in a light beige color was used for hearth of fireplace.

Sanilite, a sheet Vinyl covers the walls and counter in the pow-

der room as well as a splash in laundry and facing for toe space on kitchen cases. This material was applied by Sears Bros. It is a flexible sheet that coves easily without trim and is resistant to wear.

Formica is used for counter tops and edges in both bath rooms, bedrooms No. 2 and 3, kitchen and laundry. The material supplied by Glenn H. Taylor was installed by Bonded Products Company.

W. P. Fuller paint materials are used for the house. Their laboratories have worked closely with the architect in providing special finishes needed. The hardwood T. & G exterior surfaces are finished with a color filler sealer and a clear plastic finish. All other exterior painted surfaces are finished with Concreta Portland Cement Paint, a flat durable exterior finish. Inside, the Korina is finished natural with a clear plastic finish. Other painted interior surfaces are finished with Full-Tone, a washable flat finish. Application of paint was done by the Don E. Morgan Company.

Luminous ceilings by the Lightrend Company are used in many ways in the house. Both bath rooms have luminous ceilings. They give a uniform shadowless lighting that is quite unusual for baths. Wardrobes in bedrooms are so designed that luminous ceilings light the inside hanging space as well as provide indirect lighting for the rooms. Cases in the lanai are also lighted in this way.

Wall electric fixtures are by Kurt Versen Company, Lightolier, General Lighting Co., Finland House, Smoot-Holman Co. Strip lighting is used at work counters in the kitchen and laundry. These fixtures are recessed in the bottom of wall cases to put light directly on the work surfaces.

All recessed lighting fixtures are by Pryne Co. where controlled down light is needed, these fixtures are equipped with Corning "Fota-Lite" louvre type glass.

Convenience receptacles and plates are Sierra—Triplex.

All switching is low voltage by Touch-Plate Co. There is a master control switch panel in the car shelter and the master bedroom. Low voltage control is a great step forward in quiet, efficient lighting control.

Mechanical ventilation by Trade Wind Motor Fans, Inc. is used throughout. The fans are of several types for the space ventilated. In the baths, they are controlled by time switches that are adjustable as desired. The powder room is ventilated. The fan in the laundry is a heavy duty fan to insure exhaust of moisture in connection with the dryer. The fan assembly at the range top in the kitchen includes a stainless steel hood and ventilates at the source of odors.

Heating is a radiant panel system by Radiant Sales and Engineering Co. It is installed in the slab and arranged to provide great flexibility of control. Minneapolis-Honeywell Electronic outdoor-anticipating thermostat regulates the system to provide uniform and automatic control. With this method of heating, there are no registers or other evidence of heating—just a comfortable temperature throughout.

Intercommunicating system includes stations at entrances, kitchen and bed rooms and terrace, with built-in master in kitchen and bed room No. 2 and portable master in master bedroom. The system is by Short Line Intercommunication Co., using Webster Electric Equipment.

All plumbing fixtures are by Crane Co. Garbage disposal is a Hush model Waste King. Built-in gas range top and ovens are by Western Holly. The refrigerator is Servel. A Whirlpool washer and dryer are used. The dishwasher is Kitchenaid by the Hobart Manufacturing Co. It has a stainless steel front.

Weatherstripping of exterior wood doors by Weatherstrip Specialties Co. provides aluminum thresholds and interlocking spring metal weatherstripping.

All finish hardware is by Acme Hardware Co. and includes Schlage Locks, Peabody sliding door locks, as well as Washington Line semi-concealed type hinges and National Touchlatches for case doors.

Lift hardware for mixer shelf in case in the kitchen is by McMahan Co.

Hall-Mack bath accessories are used in baths with Bridgman Towel Bars by General Chrome.

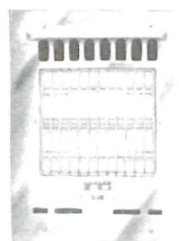
Shower and Toilet enclosures are by Custom-Built Shower Door Co. The frames are chrome alloy smooth surfaces without groov-

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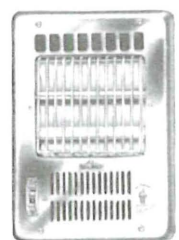


HOW TO PICK THE RIGHT HEETAIRE

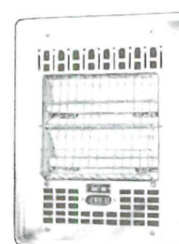
for every room
You Build or Modernize



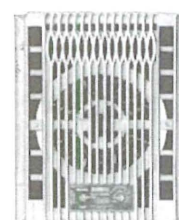
Series 200 HEETAIRE
1000 to 2000 watts



Series 230 HEETAIRE
1250 to 3000 watts



Series 240 HEETAIRE
1000 to 1500 watts



Series 210 HEETAIRE
3000 to 5000 watts



Series 250 HEETAIRE
1500 to 3000 watts

The **FOUR FACTORS** to be considered in choosing specific HEETAIREs for specific jobs are:

1. Size of Room
2. Exposure of Room
3. Use of Room
4. Climate

These four factors — size, exposure, use and climate — are the keys for selecting the specific HEETAIREs and temperatures necessary to heat any room.

In general, wattages per cubic foot determine the size of HEETAIRE recommended — but these wattages vary according to heat loss in the room (wall, window and door exposures) and according to the outside temperatures (e.g., more wattages per cubic foot are necessary in New York State than in Tennessee). In addition, the use of room to be heated determines the temperature desired and the type of HEETAIRE recommended — radiant (infra-red) heat, or heated air. Radiant heat is recommended for rooms where the primary objects to be heated are people (Series 200, 230, 240); heated air is recommended where general temperature levels are to be maintained (Series 210, 250).

Series 210 and 250 HEETAIREs are recommended for both supplementary and general heating.

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HOUSE BY CRAIG ELWOOD

Continued from page 31

All exterior walls and panels are plaster except the two 8-foot square sections of the den-bedroom. These sections are of 4'x8' sheets of 1/4" thick vermiculite, surfaced with a ground, polished, granite-like substance.

INTERIOR FINISHES: All steel is matched to the exterior color. All interior panels and walls are plaster except, (1) the two 8-foot square panels of vertical grain Douglas Fir plywood in the den-bedroom, and (2) the wall of 1"x6" fir siding between the kitchen and bedroom. All interior plaster is smooth putty coat finish, painted white, except those walls extending through the glass to the exterior.

GENERAL:

1. Sliding panels of cabinets are eggshell enameled tempered hardboard (3/16" Masonite).
2. Doors are vertical grain Douglas Fir—8-foot in height, slab.
3. Heating: forced air, perimeter-type, floor registers.
4. Flooring: 3/16" cork tile throughout.
5. Counter topping and splashes. Grey sheet vinyl plastic, stainless steel trim.
6. Fireplace hearth: grey mosaic tile.
7. Glass doors: steel framed, sliding.
8. Baseshoe: recessed 1/4" plywood, painted black. NOTE: All door jambs and heads, and window sills are painted black.
9. Sliding wardrobe doors: "Glide-All"—1/4" tempered hardboard (Masonite), steel-alloy frame.

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MODEL HOUSE, continued from page 43

ing or molding of any kind. Plymolite flat sheets in the panels give a safe translucent enclosure.

Natural color roof rock is by Charles G. Hardy, who has a great variety of natural colors available.

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Mahogany Siding	Western Hardwood Lumber Company
Plywood	U. S. Plywood Corporation
Hardware Finish	Acme Hardware Company
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Sheet Metal	Roy's Sheet Metal Works—Callaway Gravel Stops
Drywall	Wayne Vaughn & Company— Kaiser Company, Wallboard
Rough & Finish Carpentry	K. E. Griffin Construction Company
Painting	Don E. Morgan—Materials— W. P. Fuller Company
Doors (Wooden)	Main Sash & Door Company
Doors (Steel)	Slide View Door & Window Company
Louved Windows	Acme Specialties Corporation
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Sanolite (Powder Room)	Dale Sears
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Ceramic Tile	Pacific Tile & Porcelain Company— Mosaic Tile Company
Acoustic Tile	Continental Marble & Tile Company—W. W. Scott R. W. Downer Company— Armstrong Acoustical Products
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Woodall Glide-All	
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Trip-L-Grip Structural Anchors	Arch-Rib Truss Company
Drapes	(Vertical Blind Corporation of America) Frank Bros.
Rugs & Carpets	Frank Bros.
Bed Spreads	Frank Bros.
Refrigerator	Southern California Gas Company
Washer	Whirlpool Corporation
Dryer	Whirlpool Corporation
Dishwasher	Hobart
Range & Oven	Western Stove Company

THE BREAD OF ARCHITECTURE

Continued from page 28

pulpit. The Bible is noncommittal as to whether Adam built a house, or, even a well. To judge from his better known circumstances, this is not likely. True, Adam was able to converse with the Lord. But nothing points to his having had creative ability. In the light of psychological evidence, we may assume that, to erect a well,—moreover to build the original wall, so to speak—a man must possess *Spieltrieb*, the instinct for play. Or perhaps, we ought to say that, like any good architect, he must be possessed by that instinct.

Play is the glorious substance of childhood. The passion for play arises early in the very small child. But, for all we know, Adam is the only man who had no childhood—not even an unhappy one. We imagine him a rather glum character; his early, paradisiac surroundings lacked any incitement to travail and were uncondusive to action. The initiative was with his wife.

* * *

The more sensitive souls among the readers are perhaps aware that a wall has, apart from its utilitarian and esthetic virtues, a unique quality which radiates comfort far beyond and above bodily comfort. (It is somehow understood that a wall be made of stone or baked earth; a wooden wall may serve some purpose but it is of an ephemeral quality. All the wooden buildings of time are but a memory.) Within the last thirty years or so, we have seen, at least in pictures, houses so transparent, so airy, so weightless in appearance, that they seemed to be poised on taking off at any moment, like a magic carpet. This impression vanished when the architects of the etheral fraternity began to introduce into the general frailty of the construction a rustic wall. Thus, the seemingly weightless glassy or wooden houses, received at least one wall of unhewn stone, as ballast and anchor. Grave discussions ensued, and many explanations were volunteered for this paradoxical novelty. There was much talk about texture and contrast and color, but it seems that a genuine wall needs no apology.

There is no counterpart in modern architecture of the multitude of plastic elements which are at the border line of indoors and outdoors, and are lumped together, not always convincingly, as "garden architecture." This sort of architecture reached perfection in the gardens of the Baroque, in the Moorish gardens of Spain, and in the house gardens of antiquity. It is worth noting that its elements were not of a vegetable sort, but rather built solidly in stone. Where trees and shrubs had been included in the design, these had shed all their individuality and had been trained to imitate architecture.

The contemporary house garden is purely a gardener's idea. Like the parlor of our grandmothers, it is the object of infinite care, but it is of a poor living quality.

Here is an unconventional garden without gardening. The meager vegetation was left untouched. A few walls, posts, screens and pavements were carefully placed to set off the individuality, the "calligraphic subtleties" of some old apple trees, pines and bushes of beach plum.

Sacheverell Sitwell (Arch. Review, March '44) compared my Brazilian house gardens to the classical gardens of Japan. However, I believe that what I had in mind—in Brazil as well as here, in Long Island—is a kind of fragmentary architecture. I have always been fascinated by ruins. Not by the ivy-covered, romantic sort, but by the intimate, classical kind: the roofless houses of antiquity.

Walls. A free-standing wall, plain and simple, with no special task assigned, today is unheard of. In a garden, such a wall assumes the character of sculpture. Moreover, if it is of utmost precision and of a brilliant whiteness, it clashes—as it should—with the natural forms of the vegetation and engenders a gratuitous and continuously changing spectacle of shadows and reflections. And aside from serving as the projection screen for the surrounding plants, the wall creates a sense of order. Three abstract murals compete with the umbrageous phantasmagories.

Plants. An old apple tree pierces one of the walls, lending it (methinks) a peculiar monumental quality. The pergola is reduced to almost linear design and does not intend to be more than absciss and coordinate. A wisteria has taken possession of it in the space of a few months; bamboo shades are hung from it in summer. The wiry appearance of the poles is accentuated by bright colors.

The solarium is an ample room with immaculately white walls, a floor of red brick, set in sand, and a diminutive lawn. Wall openings were omitted to avoid drafts; the solarium is accessible by stairs only.

This room has become the favorite abode of the family. To the architect who has experimented with walled outdoor rooms in three continents, it seems incomprehensible why the sunbath is not as common as the sauna is in northern countries, or why it should not become a regular adjunct to the bathroom. In any case, it would compensate for the unattractiveness of the climate.

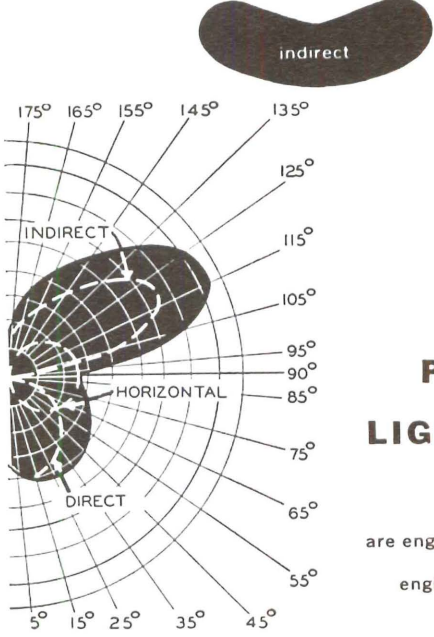
A MODULAR CONSTRUCTION SYSTEM

Continued from page 40

The same pre-cut members of the structural frame are erected on a 4' 2 5/8" model. This frame consists essentially of 4 x 4 uprights rabbeted to receive either the glazing plus ventilation devices or the 1 1/2" cimento panels used as outside walls. These posts carry both the 2 x 8 ceiling rafters and the floor joists. Both are bolted onto the sides of the uprights in pairs. The center of the 24 foot roof span is supported either by another row of posts, if a partition is located in the center of the house, or by two to four 2 x 10 beams (number according to the length of the span) which are hidden behind two coves of fluorescent and incandescent lighting.

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continued on page 46




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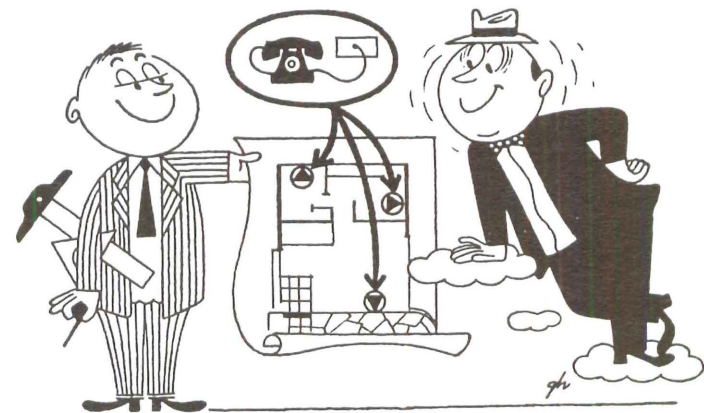
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A MODULAR CONSTRUCTION SYSTEM

Continued from page 45

The window and ventilation wall, which fits as an alternate to the cimento board panels into the same rabbets of the posts is shown in detail in the drawing. The screening for the upper ventilation flap covers about twice the area of the ventilation flap itself. The advantage is two-fold; screening can be applied and stapled on without any cutting along the entire extension of a series of any number of flaps, and furthermore, the restriction of the air movement usually imposed by the screening of the size of the opening is cut in half, thus affording the freedom of air movement experienced with an unscreened window.

The upper ventilation device also contains a groove for a concealed curtain track. Besides the pleasing appearance of this arrangement and the speed and simplicity of installation, this makes it possible to have full ventilation even with the drapes drawn.

The basic parts of this framing system consist essentially of six pieces, all being special mill runs. These are the 4 x 4 posts with the two rabbets, the 2 x 8 ceiling rafters, the 2½ piece fitted at the joint of each roof panel, the top piece over the cimento board wall, the profiled piece with the curtain track for the upper ventilation louver and the window sill.

The eight hundred square foot house was erected and framed in five days by four men. The price for this first house was about equivalent to an ordinary frame house built under the same labor conditions. Of course, putting this type of house up in greater series would cut down the cost considerably under those on standard housing developments. This comparatively low price gives a house with the permanence, low maintenance and high insulation of cimento boards, a house of the organic and well-ordered appearance of modular repetition of the same framing member; it makes possible any extent of ventilation and glazing areas; it provides for later alterations, and it affords an almost infinite variety of sizes and floor plans. The permanence and rigidity of the bolted construction and the low painting and maintenance cost of both the outside walls and the roof structure are further advantages over the conventional 2 x 4 frame house.

PRODUCT LITERATURE

continued from page 21

tions, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hillside 8238.

(178a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals

2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel

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(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4' less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Safway Scaffold, Inc., Tunnel Ave. and Beatty Rd., San Francisco, Calif.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

VISUAL MERCHANDISING

(152a) Visual Merchandise Presentations; 80-page brochure illustrates Spacemaster flexible merchandising equipment adaptable to all lines of merchandise; permits maximum display in minimum floor area; also, suggestions, ideas, layouts. Finest manual of its type today.—Reflector-Hardware Corporation 2245 S. Western Ave., Chicago 8, Illinois.

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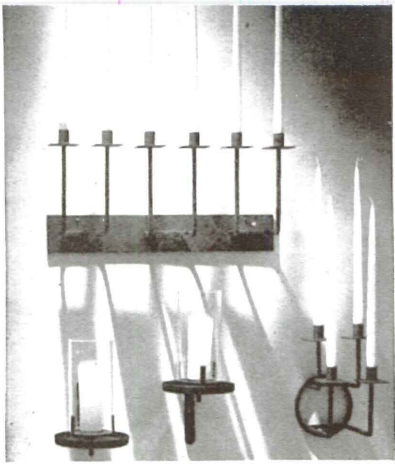
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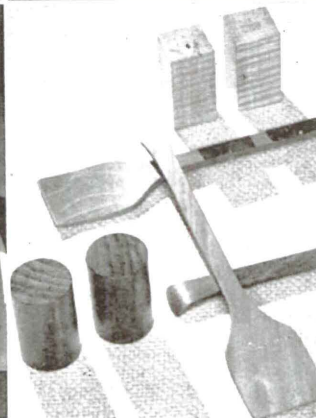
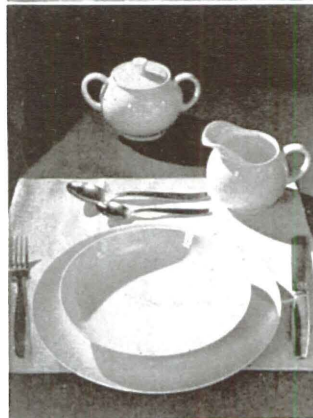
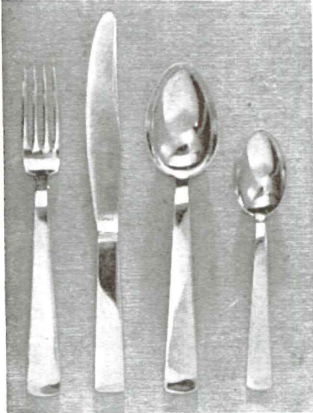


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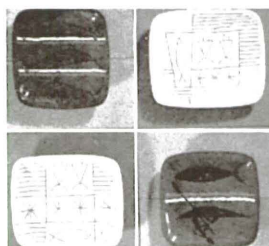
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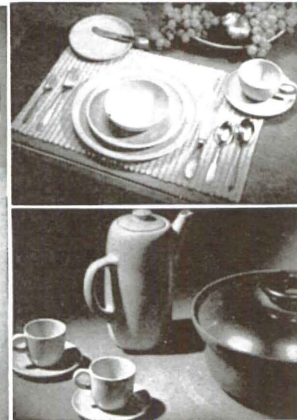
WOODEN WARE—BOB STOCKSDALE



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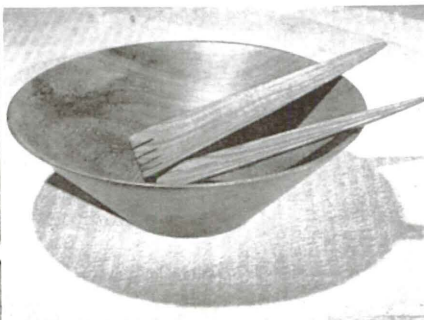
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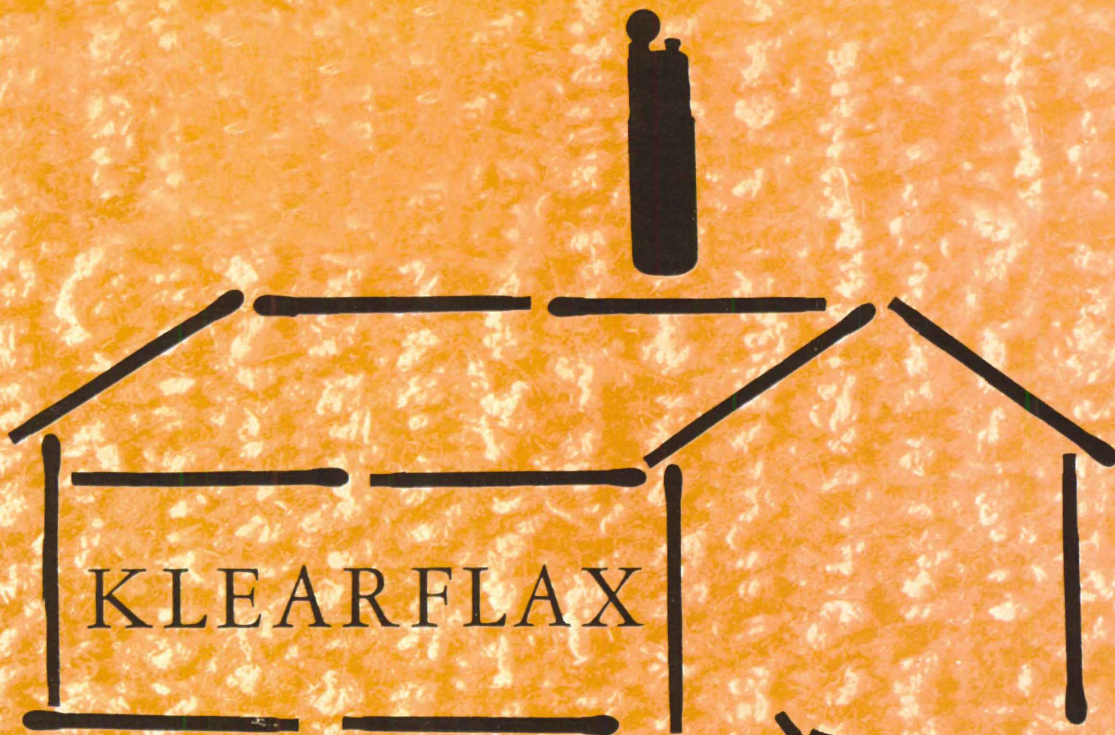
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